

# THE TALKING MACHINE REVIEW

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A fine G & T Gramophone on a record-storage pedestal. Photograph by J.T.Turner

MARATHON ADAPTOR. MARATHON RECORD. MARATHON SOUNDBOX.

For Quality and Quantity.

"MARATHON" Records must be played with a needle, commencing on the outer edge of record, and playing towards the centre. The Soundbox should be set facing the front of the machine, not sideways, as with the ordinary types of machines.

"MARATHON" Records can be played on any make of Disc Machine, but in order to set your Soundbox in the correct position, it may be necessary to have one of our special adaptors, as illustrated above, which enables you to use your present Soundbox.

These Adaptors can be obtained from your Dealer on mentioning the name and make of your machine. Price 2/6

**2/6 Price 2/6**

**Marathon RECORD**

Serial 192.  
The Gay Cavalier  
(Mersey)  
Mr. Billy Mersey  
Soprano, Conductor  
Gramophone Company  
LONDON, E.C.

The "MARATHON" Record is superior to all other makes, playing up to 5 minutes on each side (10-in.) as against an average of under three minutes of other makes of 10-in. records, whilst the 12-in. "MARATHON" Records play up to 8½ minutes. Songs and musical selections can therefore be given without cuts or omissions.

"MARATHON" Records are remarkable for their absence of scratch.

"MARATHON" Records are rich in tone, and clear in detail.

"MARATHON" Records should be played at a speed of approximately 80 revolutions per minute, excepting where specially mentioned in brackets in the catalogue.

**THE NATIONAL GRAMOPHONE COMPANY, LTD., 15 City Road, LONDON, E.C.**

**IMPORTANT NOTICE.** Should you have any difficulties in obtaining supplies, or in playing these records, please communicate direct with the Company, mentioning type and make of your machine, and name and address of your nearest dealer.

**"MARATHON" RECORDS WEAR LONGER THAN ANY OTHERS.**



Miss Carrie Lanceley



Mr. Robert Howe

MARATHON ADAPTOR (B.) MARATHON SOUNDBOX No. 8.

**Marathon RECORD**

**"The Record that's TWICE AS LONG."**

**2/6 Price 2/6**

"MARATHON" Records must be played with a needle, commencing on the outer edge of record, and playing towards the centre. The Soundbox should be set facing the front of the machine, not sideways, as with the ordinary types of machines.

"MARATHON" Records can be played on any make of Disc Machine, but in order to set the Soundbox in the correct position, it may be necessary to have one of our special adaptors, as illustrated above, which enables you to use your present Soundbox.

These Adaptors can be obtained from your Dealer, on mentioning the name and make of your machine. Price 2/6 & 3/6

**2/6 Price 2/6**

**Marathon RECORD**

Serial 386.  
"The Village Blacksmith."  
(12-in. 78-r.p.m.)  
Mr. F. Kitzburg, Soloist  
Gramophone Company  
LONDON, E.C.

The "MARATHON" Sound box as illustrated above, has been specially designed in connection with this record, giving a clearer tone, and greater volume. It is easily attached to standard makes of machines now on the market, being supplied complete with adaptor.

To be obtained of all the leading dealers in the Gramophone Trade on mentioning name and make of your machine. Price 5/- Purchasers of this special Soundbox need buy no separate adaptor.

**IMPORTANT.**

"MARATHON" Records should be reproduced only with needles of the very highest quality.

"MARATHON" Needles give the best results with all records.

Use only "MARATHON" Needles and lengthen the life of your Records.

The "MARATHON" Record is superior to all other makes, playing up to 5 minutes on each side, as against an average of under 3 minutes of other makes of 10-inch records. Songs and musical selections can therefore be given without cuts or omissions.

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Miss May Mars



Mr. Gus Harris



I remember our first night at Ponds Farm, standing at the bedroom window, actually hearing the silence and watching the pale silver of the pond disappear as dark clouds scudded across the moon. Then we climbed into bed and lay listening to the soft pad of Whisky's feet as he patrolled new territory. He would give an occasional aimless 'woof' as though he too found the silence strange and wanted to reassure himself. Then he was quiet and I was aware of faint creaks, rustles and whispers, as the old house settled down to some secret nocturnal life of its own.

"We need some fresh air", I said, one afternoon when we had been busy with curtains, etc., and so, pulling on our terribly new looking gumboots we went for a walk around our ten acres. The house stood in about two acres of land and we then and there began to plan the renewing of the old orchard, the cleaning of the pond and where our flower beds and kitchen gardens would be situated. "This is our land", I said to Maisie, "every blade of grass, every tree". When I opened a large gate at the back, the realisation that the two rather soggy looking fields beyond were also ours, filled us both with such pride of possession that we almost bent down and kissed the muddy earth!

"Gosh, I could do with a beer", exclaimed Sammy that same evening as he drove home the final nail in the new kitchen shelves; and so, for the first time we walked the half mile of dark lane and for the first time opened the door to the warm friendliness of the 'Eagle' and the equally warm welcome of mine host George McKay. George and his wife Doris had made the 'Eagle' everything that a small English country pub should be, where, whether summer or winter, an hour of cheery companionship took pride of place over what ever drink was in one's hand. It took just one visit to learn that the saloon bar was for passing motorists and that the real heart of the 'Eagle' was in the Public Bar, where country voices talked of country affairs and Len Eade, George Sutton, Jimmy Reid and other regulars played dominos. Len Eade had a small bakery in the village, where bread was still handmade and the crusty golden cottage loaves he produced were a joy.

We dropped into the habit when we were at home of setting out at nine o'clock to walk to the 'Eagle' to spend an hour gossiping with the many friendly people we met there and Whisky, our Collie (apart from that in the glass) was a great favourite with everyone. He loved these jaunts to the 'local' and when the clock struck nine, if we had not put on our hats and coats he would rise, yawn, shake himself, look at the clock and stroll over to the door to wait expectantly. He knew the time - but then, as George Sutton once remarked, "That Whisky's a proper wise owd dog!"

It did not take Sammy long to find digs in this friendly village so we all settled down very happily. Perhaps I have made all this sound to take place over a short period, but it was not so. There were tours or such 'dates' as Luton, Reading, etc., where we managed to reach home in the wee sma' hours and leave again about three o'clock the next day. I loved driving and any theatre within or around eighty miles or so was possible, though I usually felt, after a stage excitement, coupled with the late hours every night (or rather a.m.) all week, my last journey home on a Saturday was just a bit tiring. As a matter of fact it was quite surprising the number of theatres we could play and get home every night... Colchester, Ipswich, Southend, Cambridge and others I forget, also nine London Theatres. So as you will see, we landed in a fairly handy spot (near Chelmsford) when we bought Ponds Farm.

I have related earlier how Sue, the bull terrier joined us at Nottingham, so now we were four. She had obviously been

ill-treated before we had her and when she found herself well loved, she became Maisie's shadow. I have never seen a human and an animal so close as those two were.

Going away on tour meant that 'Pop' had to be left alone. Had it been just for an odd week this would not have been so bad, but we could set out on a ten or twelve weeks' round Britain Theatres trip and, while it was easy to phone each night to hear how he was, it was nevertheless a troublesome thought. He was in his late sixties and not particularly 'young for his age'. We had to find someone who could be trusted to visit the house every day and, in general, keep an eye on him.

Everyone we asked said, "Daphne's the girl you want", so Maisie and "Daphne" had a chat and "Daphne" - alias Mrs. Denis Whybro, was the girl we had. Her husband Denis was in the Korean War at the time and she had two young children. Pop was a food hoarder and it was Daphne's job to see that stale food was thrown out and act as his 'home help'. It was a wonderful arrangement. Pa Jones had a real liking for Daphne and her children Leslie and Christine so her children had a new 'grandfather'. Later - years later - we discovered that she was No.21 in the Monte Rey Friendship Circle, which was a surprise, but after she agreed to take over we were able to go off without any worries. On occasions I used to run them all to Southend, during the 'Illuminations'. The boy Leslie was almost too young to appreciate the lights but some sixteen years later, during which period he had not seen me, (after we left Essex to retire to the Island of Arran), when we met again the first thing he said was, "When I look at you, you bring lights to my mind". I am as usual wandering off at a tangent but before getting away from Daphne, in far, future years ahead, both Daphne and Denis were to prove to be our great friends in our need after Maisie had a cerebral haemorrhage.

However, to get back to things Theatrical; I only once played Perth Theatre; situated in beautiful surroundings, it was more famous for 'Rep' than Music Hall but the audience was terrific.

Later on, I played Inverness and both these Theatres were a considerable distance from Ponds Farm but on the return journey there was Aberdeen, then Dundee once more. It was nice to revisit these two Theatres, which years previously had given me such a great start to my 'Variety' career. It is a great pity that I never kept a list of my engagements, then I could have told you the exact dates on which I appeared at every Theatre, though I do not suppose it really matters to you the readers. Anyway, wherever we were, after the theatre, before supper, we nightly phoned Ponds Farm and it was a standing joke among the Professionals who happened to be with us - who'd say, "How's your father, how's Ponds Farm, how's Whisky, how's Susie and Uncle Tom Cobby and all?"

In an earlier chapter I wrote about how I followed Allan Jones the week after he had played a certain Theatre, and mentioned I thought it silly arranging one singer of "Donkey Serenade" to follow the other.

This was not the only instance I met stupidity. Revisiting Dundee Palace Theatre on one occasion (I held this Theatre record), I found that my name was sole top of the bill, and that to my great embarrassment, lower down, was the name Robert Wilson, whom I greatly admired. Robert, at that time, was possibly the best known Scottish tenor and was certainly unsurpassed at such songs as "MacGregor's Gathering". In addition his record of "Down in the Glen" (incidentally written by my pianist Harry Gordon) was top pop seller of its day. Yet here he was, not even on the top line alongside me. Frankly I did not need Robert Wilson, nor did Robert Wilson need Monte Rey, and I felt it was an insult to Robert on his

on his own stamping ground. So the promoter made a mistake. Before leaving Robert, I'd like to say that he was the most magnificent 'KILTY' I've ever seen. It was always a pleasure to come home to 'sanity' where all was beautiful and the only upset might be if we hadn't had sufficient rain to satisfy our potatoes (five acres) or if some of our seventy canaries had escaped from the large aviary, or one of our 150 poultry had gone off laying. Mundane things perhaps, but to us, after the so-called glamour and excitement of the stage, . . . absolutely marvellous. We came down to earth, with a delightful bump.

One of the nicer aspects of touring was that I had so many hundreds of fans who had by our constant meetings, become close friends and many still alive have so remained, though they must be over aged fifty by now! Recently I had a birthday and although I had retired in 1956, some 180 people took the trouble of writing to me, twenty years plus later. I could never say the public was fickle. I digress again, because this is present history and not the past which I'm trying to tell.

Today, around Finsbury Park, London, area I imagine that fog - the real smog - is a thing of the past. I well remember terrible week when appearing at Finsbury Park Empire with Elsie and Doris Waters, Billy Carroll and Hilda Munday and other stars, when on the Monday evening, one such fog descended, and we, having come by car, were unable to get home. It lasted three days during which time, Maisie and I had to sleep in the theatre, which we did quite comfortably, (though very reluctantly) owing to the kindness of Elsie and Doris who had two marvellous travelling rugs with them, and which they loaned to us. So there we were, marooned in a theatre only 27 miles from our beloved playground. Even when the fog lifted during daylight we were afraid to attempt the journey in case (as it surely did) the smog should fall again before darkness. No wonder that we began to feel that there must be more to life than glamour and applause.

One day, Pop, Sammy and myself were laying a horse shoe road from the farm gates to the house, the foundations for which we got from knocking down a few old buildings and using the bricks as rubble. After which the Council supplied us with loads of ashes; while with a hose pipe and ERE111, plus a large roller hooked on, we drove round and round till we were satisfied. This occupied days and we had numerous teabreaks between. During one of the teabreaks Maisie glanced at the farm gate and noticed a man, woman and two children looking very interested. I went to speak to them and discovered that they had travelled from Worcester just to see the house in which we live. We asked them to join us for tea, along with the pigeons, the poultry, the wild doves and the wild fowl from the pond. They told us they had once been to London to look at our flat where we lived in Myatts Park. That was Mr. and Mrs. Bishop with their children Joy and Gary, whose children had the middle name of Dudley (from the Hippodrome) and one of Aston where they had heard me while still unborn. Hence the middle names. If there's anything about 'dates', when I retired etc I only had to ask 'Flo' - Mrs. Bleasdale a Geraldo fan - she can inform me of everything. When we finally arrived in Arran I realised I hadn't a single Monte Rey record with me. When she knew, Flo started my collection by producing over thirty 78's. I wonder if the young people of today will remain through all the years such loyal fans as these. Maybe I didn't realise it but I was truly blessed, as Maisie often told me.

I have written so much about our Country Home, that you will have begun to realise it was becoming more important than the stage. In fact, though we didn't realise it ourselves, we were beginning to resent the touring which meant us leaving 'home' for weeks on end. Apart from this I was reluctant to face an audience night after night and week after week and at times felt I did not have the will to keep on singing. The voice was not failing, the applause was just as much as usual but something inside me - spiritual - or

whatever it was, made me lose the joy of singing. By 1953 or 54 it seemed as if I was just going through the motions and there was nothing real reaching the Public. After all I had been thirteenn years really singing full power as a 'Headliner' on music halls, etc., but that wasn't all. Before this I had been working hard with Geraldo and then Joe Loss and others since I became Monte Rey in 1934. Not only that, but as Montgomery Fyffe I had been singing 'highbrow' professionally for about five years which means I had been vocalising non stop for some 26 years. Looking back it is clear that I was not born with the old timers' music hall instincts which enabled them to go on year after year until they "died". By the end of 1954 I was doing less and less, and by 1955 was not doing half the work I had done in the previous years. Sometime on 1956 I decided to throw in the towel despite the fact that what must have been the "Third Generation" of teenagers was still yelling for me. Waiting at the stage door shouting, "We want Monte". It never seemed to strike them that I had been a pinup boy for their mothers and perhaps their grandmothers. So one day we just said, "NO MORE" and that was that we both thought. Many months later the agent phoned offering me a lucrative four weeks at a provincial theatre. He coaxed and coaxed until, despite Maisie's expressed regret, I fell. I was singing well enough acting well enough, but was SO UNHAPPY that I even tried to get the 'sack' during the middle of the second week by picking a quarrel with the owner of the theatre. Alas I had to fulfill those unhappy weeks. It was certainly goodbye after that. Goodbye without one single regret. I'd had a wonderful time and great happiness all my life, until as I write this in 1980 I am still remembered by many fans who write to me on Arran.

Her Grace, the Duchess of Montrose had told me there would always be a home (cottage) for me on the Isle of Arran, to which I could retire at any time I wanted to come home to Scotland. Well in June 1957 that day arrived and Maisie and I set off for a new kind of life in this beautiful Island far away from the life to which we had become accustomed. Some weeks before leaving, after hearing that everything was arranged, we sold Ponds Farm, then received a shock. The Duchess died suddenly and there was no mention of a house in her will. So there we were without a home. It was a terrible fright, but some three weeks later her daughter Lady Jean Ffiorde phoned me to say that her mother had told her about the house, and that there were two cottages, either of which we could have for life though it would not belong to us. It was like waking from a bad dream.

The manner of our journey was different from that which we had intended. Having two dogs, neither of which had travelled anywhere before, we wondered how they would accept the long journey by train and boat. We had purchased four first class rail tickets, but when the pantechicon arrived at Ponds Farm the night before our journey we had a really daft idea. We had told the driver that he could load up but to save himself looking for a room for the night, he could leave a bed in one of the rooms. During the early morning (about 2 a.m.) Maisie wakened me and asked if I'd go to the window to see if the rear doors of the lorry were half-doors, i.e. could the upper half remain open with the lower half closed? They could, so Maisie said, "Let's travel in the back of the lorry." When we put the idea to the driver he said we'd be exhausted, but there was room beside him and the dogs could be shut in the back. This was not the idea and when we suggested the dogs' old arm chairs (which were to be burnt) and ours be loaded last of all, so that we could chain the dogs loosely to their chairs and we sit comfortably in ours he really thought we were insane. However, we were breaking no law so we travelled like gypsies and were singing most of the way. About 450 miles in the back of the lorry stopping every two hours to exercise the dogs. Thus we entered our new home town of Brodick, and as we were with the furniture we fitted it into its new surroundings and there it remained exactly as it was, for



the next sixteen years. We had sold all the large furniture and what we kept was remarkably right for our new, smaller surroundings.

This in June, 1957, ended the story of Monte Rey, known as Radio's Romantic Singer.

## P A R A G R A P H S

by PAUL BAKER

### BASIL HALLAM

The real name of the famous Musical Comedy star Basil Hallam ('Gilbert the Filbert') was, (Captain) Basil Hallam RADFORD. He was attached to 3KB Section, No.1 Balloon Squadron of the Royal Flying Corps. He was killed after falling from his balloon on 30th. August, (? 1916) when near ACHEUX, France. My information is taken from "The Balloonatics" written by Alan Morris, published by Jarrolds, 1970. I expect that this book is available through the library service, if you want to know any information of the "Balloonatics". Basil Hallam was engaged in observation of the enemy's movements.

### CHARLES PENROSE

I was most interested in the comment on the non-laughing Charles Penrose record of "Oh 'ampstead". I have another which is on Scala 639, "THE BLOKE WOT'S LEFT BEHIND" (A Cockney's Lament) which is rather an odd recording. It is a serious-cum-comic rhyming monologue portraying a cockney who has been refused application to "Join-up" on bad teeth.

laments how his chums will look upon him when they return from fighting the Germans, despising him because he didn't enlist and "do his bit" for his country. On the reverse of the record is "BILLY WHITLOCK AS A SPECIAL CONSTABLE" by "Whitlock & Co." which incidentally is the 'A' side of the record. I get the feeling that this Penrose recording was to "fill the record" so to speak, as Scala Records 635 & 636 are all sides by Billy Whitlock, I am assuming that 637 & 638 could have been Whitlock issues as well, which brings us to 639 of which one side is by Whitlock; maybe there was not another Billy Whitlock recording to put on the 'B' side of the record, so we have "A COCKNEY'S LAMENT" to fill up the number of records allocated in the Scala catalogue.

### AVIATION ON RECORDS

I can add a couple of ragtime pieces with aviation reference - Firstly, 'That Aeroplane Glide' (Israel) by Prince's Male Quartette on Columbia-Rena 2016. Nothing very exciting in the words of the song, although the occupants of the flying machine do manage to fly round the moon and visit the Milky Way!! Secondly, "The Aeroplane Walk" which featured in the musical revue "As You Were" (Pavilion Theatre, London, 1918) I have a recording of it on H M V C874 by the Mayfair Orchestra, in which is included in a "selection", so can not add anything regarding the lyrics. The composer is H. Darewski, so it should be available as sheet-music.

### THE JUNO PHONOGRAPH

I had previously thought that the 'Puck' type of phonographs were just about the cheapest type of cylinder machines commercially available until I saw this advertisement. You will see that this "latest production in phonographs" was sent free simply by selling 9 articles of jewellery at 1s 6d

Editor's comment = No. It was not the end because so many fans having made the suggestion, the late 1970's saw the reissue of Monte Rey's 78rpm records on Long Play records. Two were under his own name while others were as the named vocalist with various of the great British dance bands.

# ABSOLUTELY FREE!

DO YOU WANT IT? IF SO, READ DIRECTIONS AT FOOT.

It  
Talks.

## THIS PHONOGRAPH FREE!

IT SPEAKS FOR ITSELF.

It will sing, talk, play, tell a funny story, and amuse a room full of people.

An excellent reproducer, very clear and distinct in tone. We give

THE JUNO PHONOGRAPH

## FREE

To You!

JUST FANCY!

This PHONOGRAPH

Complete as shown, with  
ONE RECORD, all

ABSOLUTELY FREE

9 ARTICLES OF JEWELLERY  
at 1/6 each.

WRITE AT ONCE FOR THE JEWELLERY.

The  
JUNO.



THE LATEST PRODUCTION IN PHONOGRAPHS.

## WHAT TO DO.

Write us a post card with your name and full address, saying - 'Please send me the nine articles of Jewellery, price 1/6 each, which I will do my best to sell for you, but should I fail to sell them I agree to return any unsold wit in four weeks from date. It is understood that when you have received the 13/6 obtained by the sale of them you will send me ABSOLUTELY FREE a Juno Phonograph as shown above, or any other present I may choose. In the event of a smaller sale, you will send me present equal to the amount sent in.' We also give away ABSOLUTELY FREE for selling nine articles of Jewellery at 1/6 each. Watches, Clocks, Cameras, Rings, &c. &c. We send you, with the Jewellery, complete Catalogue of Presents, in which you will find pages of lovely gifts to choose from. Our Jewellery, which we ask you to sell, is handsome and artistic, you can sell the lot in a few minutes. Write for it as above to-night.

When writing, state whether Mr., Mrs., or Miss.

BRITISH PREMIUM SYNDICATE (Dept. 73), 282, Central Chambers, GLASGOW.

each, and that it was made by the JUNO MANUFACTURING CO. under Patent 7594 of 1900. I took the trouble of obtaining a copy of the patent, entitled "Thompson's Improvements in Graphophones or Phonographs". Date of application 24th. April, 1900, Accepted 23rd. June, 1900.

The main, so-called 'improvements' were in the methods of 'imparting motion by hand to the sound-record, whereby an even application of power is obtained', and the way in which the "trumpet" was seamed together. From information taken from the specification, it would appear that the horn was to be made of celluloid, and the reproducer, attached to it consisted simply of a tubular piece of glass bent at 90° to a point at one end, with a leather-cushion between the stylus and the horn.

To change records, the operator was required to slip off the elastic-band drive-belt and lift the record and its carrying spool complete as a unit from the two vertical supports that

were formed as part of the tin-plate base of the machine. This raises the question, "Did the record come as a separate item or was it permanently part of the spool or mandrel, as in a similar fashion to those records of Henri Lioret? Also, what size were the records? From the illustration, it would appear they were not interchangeable with any standard size of cylinder record.

I wonder if any collector possesses one of these curious phonographs, or indeed if any have survived at all?

# AIRCRAFT PRODUCTS LTD.

This is a very tenuous aviation connection!

It is an advertisement which appeared in "Popular Music and Dancing Weekly" issue No. 10 for 15th. December, 1934. I shall rewrite it in full -

" 5 records of world favourites by

The Café Colette Orchestra

FREE

The above astounding offer is made to every purchasers of ONE PACKET ONLY of

"our famous 'double life', 100% Sheffield 3-hole type, razor blades at 1/- per packet of 15 blades plus postage and packing 6d. These five complete records of 'world favourites' are specially recorded for us at GREAT COST by the above famous broadcasting band and are YOURS, absolutely FREE. Just send 1/6 now to receive 15 blades and 5 free records. Money refunded if blades are not as good as any 4d. blade obtainable.

AIRCRAFT PRODUCTS LTD. (Dept O.F.R.2)

89, New Oxford Street, London W C 1.

Make of that what you will!! Notice that no refund is given on the records! I expect the discs were of the Durium type, of small diameter.

Editor's comment = Aircraft Products also sold a similar little album of 4-inch records by famous music hall artists. We do not know of the 'conditions of sale'.

LETTER ABOUT 'MYSTERY RECORD' on page 2068 of our last issue. From Donald Taylor

"The top half of the record label looks like nothing I've ever seen, the lower half seems to have the same general layout as Beattall Record. Using the picture in Rainer Lotz's German Record Label book, the following points of similarity can be noticed.

- 1) Between the phrases "Recorded in England" and "Pressed in Prussia" both records have an unusual squiggle resembling a division sign.
- 2) Immediately above this, both have the "Order Number"
- 3) Just below the spindle hole we have (on the left) a summary of the instrumentation, and (on the right) a 6 or 7 digit "control" number.
- 4) The long "control" numbers on the Beattall seem to be generated by taking the original master number and putting extra digits on each end. The control number on the mystery label might have a similar origin, judging by the fact that the first and last digits look a bit different from those in the middle.

I realise that all this does not PROVE anything, but it may provide a starting point. MY own guess is that the folk who pressed the Beattall label (whoever they were) are responsible for the mystery label.

What do the rest of you say?

Don Taylor.

\*\*\*\*\*

May your Editor add something that might, or might not contribute to solving the "problem"?

Somewhere ago Mr. Walker gave me some records, two of which were the "mystery" records upon which The Stars Record labels had been over-stuck. Thus -

mystery 74 . The Stars Record 74 duets sung by Messrs

W. Virgo and Chapman- All's well (5170)

" " The larboard watch (5169)

mystery 97 The Stars Record 97

Mr. Arthur Field - Cheer up my Highland, Lassie (5251)

Billy Williams - I must go home tonight (B7a)

BUT -

Polyphon 8609 The Stars Record 59

Albert Müller (bells) La Serenade waltz (3094)

" " Tirolese March (3092)

Polyphon 8618 The Stars Record 144

Sextette of the Choir of St. Paul's Cathedral -

Oh God, our help in ages past (10577)

Abide with me (10578) (10578)

Polyphon 8863 Lyric Record 655

Billy Whitlock - Troubles (10927)

" B.W. at the North Pole (10928)

Both the Lyric and The Stars labels have at the bottom -

'Recorded in England Pressed Abroad'

WE ARE NOT AMUSED . . . .

Over the past quarter of a century, your Editor and some close friends have undertaken long hours of research in dark and dusty archives, collections, libraries and anywhere in which we thought knowledge of the history of recording might be found. We have also borrowed old catalogues and pictures with which we have enhanced the pages of this magazine. Quite a lot of this research and borrowing has cost us money - if only in train or bus fares.

Thus we very strongly disapprove when we see items which have been printed in 'The Talking Machine Review' already, appearing in contemporary magazines without so much as a written request for re-use. It must be admitted that more than one original of any rare item may exist and two or more editors might independently think of publishing the same thing. . . . But this Editor has been caused to be very suspicious lately. . . . Especially when an article by one of our American friends appeared recently without prior request.

We hope our lack of pleasure will not be turned to wrath.

All of your Editor's foregoing observations may only prove that out - of - date or surplus stock was bought up by others who pasted-on their own labels, which perhaps contributes nothing towards unravelling the mystery.

Does anyone have any Beattall records from which he could send us full details?

Lastly, your Editor has a couple of Operaphone Records which have, at the bottom of the label 'Recorded in England \* Pressed in Prussia'. They also have the words Order Number: in the same typeface as our 'mystery'. They also use matrix numbers in the 5,000 series. E.g. - 5 Mr. Dougal McNab - I love a lassie (5148)

" Stop your tickling, Jock! (5140)

77 Miss Florence Bruce - He was a prince (5107)

" The choir boy (5186)

Although Miss Bruce sings in a good mezzo-soprano/contralto voice on 5107, it is a tenor who sings on 5186! That number is on both the label and in the shellac. The words make it clear that a choir boy is not being sung to, (or should not have been).

Now to Mr. McNab. He is neither Harry Lauder nor Peter Dawson. Despite similar matrix numbers, 5148 has a band accompaniment and is "forward", whereas 5140 is quiet and "distant" with piano, going rather fast for the song so much so that I wonder if it is a different Mr McNab! Slowing it down does not make it sound flat!

Could readers send us details of any Operaphone records they may have? Well, let's take it further, could we have details of any old records having 4-digit matrices beginning 5.



Pipe-Major Forsyth enjoys the distinction of being the official piper to the Prince of Wales. He is a piper out and out. If he is asked why so many people make fun of the bagpipes - he has but one terse reply, "Ignorance". It is perhaps because of his determined faith in his beloved instrument that the genial pipe-major has made some of the best records for the talking machines of the best known companies including Pathé, the Gramophone, Columbia, Edison Bell, and Odeon. "I find," he said to me, when I called upon him in his Clapham home, "that the old national airs of Scotland, like the 'Cock of the North' remain the favourites wherever the records are reproduced. Of course pipes are a national instrument, and are best heard when they are interpreting in a strange, inexplicable, but always effective way, the sentiments of the Scots people.

Pipe-Major Forsyth has been wedded to the pipes all his life. He prefers to sum up his life in a very few words. "I was born and brought up in Edinburgh, and I was taught the pipes by an eminent piper, who served under the Marquis of Lorne - the present Duke of Argyll. When I was sixteen years of age I joined the Scots Guards, and remained with them for eighteen years, and then I was appointed three years ago piper to the Prince of Wales, which position I still have the honour to occupy. I can say, with truth, that I have played before most of the crowned heads of Europe. The King and Queen, The Prince and Princess of Wales, the Duke of Connaught, and most of our Royalties are very fond of the pipes, and the instrument finds great favour, as I know from the personal privilege of performing before them, with the Kaiser, the King and Queen of Spain, the King and Queen of Norway, and the King and Queen of Portugal. When Prince Fushimi came over here as the representative of the Mikado I had the pleasure of playing at one of the banquets given in his honour and he was delighted with the music, the like of which he had probably never heard. Now it is a curious thing that, while the bagpipes among a certain class are made fun of, they meet with unexpected quarters. Many of our native Indian regiments have adopted them, and even the Sudanese have taken them up. But, as you say, these are some people who jeer at them, but they are empty-headed and have no taste for the true essence of music. Of course a great many people take their idea of the pipes from some people who attempt to play in the streets. I have not seen a really good player of the pipes on the streets, and it is unfair to form a general judgement of the pipes on the basis of these doubtful performances.

(This article extracted from the 'Talking Machine News' of February, 1908)

## MY FAVOURITE LABELS

I do not suppose that I am the first (or the last) to see a pile of records in a junk shop, and, going through them, say "That's a nice label. I must have that", regardless of the musical contents.

I am a sucker for Pathé 'Actuelle' records and never pass them by. Those octagonal labels with their rich gold surround and the tasteful ivory, pale green or pale pink centre. I haven't very many and some of them sound a bit grim - but who cares? I have a French 'Actuelle' made of some brown substance, with a black label and the usual gold octagon. Very classy: but I prefer the British version. What were the America issues like? Perhaps someone will tell us.

Talking of Pathé I have a 30cm French issue, electrical recording, with a distinctive "art deco" label in orange and white with black lining. I suspect that this was quite a famous design in its day.

Early electric 'Homochord' labels are a sumptuous red, gold and black. At least, the Hayes pressings are. The 'Sternos' pressings are a bit dowdy.

Talking of "Sternos". No 256 (matrix S310): 'Piccolo Pete /

Wherever I have been I have found the pipes are very much appreciated, and I am still giving lessons to a number of people who are anxious to learn. But they find out this: the pipes are one of the most difficult instruments you can find. I have turned out, if I may use the term, six very good pipers for the London Scottish, and I find that, after course of careful study, my pupils become almost as great enthusiasts as myself. You ask me if the great musicians appreciate the pipes. I cannot see how they can help it, but there are difficulties. The late Dan Godfrey and other conductors have tried time after time to incorporate the pipes with orchestra. They could not do it, however. We have only nine notes, from G to A above the line, and the restrictions here involved means that the pipes can only be used with the band in the simplest of tunes. In the case of any elaborate music the partnership would be out of the question.

Remembering the great Dargai incident, where Piper Findlater played his regiment on to victory, although shot in both legs, I asked Mr. Forsyth if he had anything of the effects of the inspiring charm of the bagpipes in war.

"No," he replied. "I was certainly in the South African War, and I can tell you that I found that the Boers were very fond of the pipes, which they called the "sack doodles". Of course the pipes, which were once employed to sound 'the charge', are not likely to be much used now, as hand to hand fights are out of date, and, fighting the enemy at long range, one requires silence. I have never had the honour of playing 'the charge'. I am very glad that the pipes have proved such a success on the talking machine. This is a very severe test, and the success proves what experts all know, that the instrument is extremely delicate and requires as much attention as a first class piano or violin. Of course the bagpipes are heard at their best among the hills - 'the haunting music' of which we have read, but even in a great building like the Albert Hall or Queen's Hall you can secure some wonderful effects, which cannot fail to be appreciated by those who possess a keen ear for real music. Of course the open tone becomes more mellow.

A set of pipes costs anything from £5 to £50, but there are some elaborate gold-mounted sets which might reach the price of £300. This was the amount paid for a set presented to Kaid Sir Harry Maclean by the Sultan of Morocco. The Kaid is a wonderful enthusiast, and when he was captured by Raisuli I had to forward his pipes to him in his captivity arranging for them to be sent to the famous brigand's stronghold. The Moors are wonderfully struck by the pipes, which are singularly adapted to some of the most popular Moorish tunes"

by GEOFF PERCIVAL

When Niccolo plays his piccolo" by Bert Madison and his Band, with anonymous vocal (actually Fred Douglas) has a very non-Stereo appearance and sound. Could it actually be the same as Dominion A230, despite the discrepancy? Arthur Badrock lists this as being by Jay Wilbur's Band - but he also mentions that there was an unofficial "hot line" between the two companies through a senior official. We must get Sherlock Holmes on to this!

But, back to attractive labels. Everybody seems to like the red/green/gold combination of Regal - Zonophones; but I have a weakness for all the later Zonophones, especially when they switched to a bright, sharp green. Know what I mean?

Imperial came out with some nice labels. I have an early acoustic of Ian Colquhoun, which he announces himself. This is an elaborate label, complete with curtains, swags and crown in purple and gold, topped with an Imperial crown. The main part of the label is pale grey with black lettering. The final Crystalate-issued Imperials are nice and smart, with the black border and bright red middle. The earlier type in two shades of red strike me as a bit 'wishy-washy'; but oh! Those two-toned mauves. I could eat them!

My favourites are the pre-electric Imperials, a clear mid-blue with gold curtains, swags and crown. But have you noticed a number of variations on these? Some are more 'crisp' than others.

Duophone rang the changes, too. The purple and black labels though neat are nothing to write home about in my view; and the black-and-red ones on the laminated series are even less inspired; but I have a pre-electric record in black and deep lilac, depicting their remarkable double soundbox. (I have a bag for this record). In passing, can anyone tell us what this soundbox sounded like? It was meant to be a sort of acoustic tweeter-and-woofer combination. I saw one in a shop window once - but the man would not part with it!

The earlier Piccadilly labels were attractive... The white -

## BOOK REVIEW by FRANK ANDREWS

of "THE COMPLETE  
I have reviewed this book as a complete ignoramus when it comes to questions of repairs and restorations to talking machines, objects which do not interest me to any great extent at all. "Phonographs" in the sub-title also includes machines that play discs. One question arises - how old does a machine have to be to be classed as "antique"?

Mr. Reiss is an American and the book is published in America but it has a strong international appeal in that it deals with phonographs, gramophones and graphophones manufactured mostly by the big names in the Talking Machine Industry such as Edison, Columbia, Zon-O-phone, E Berliner and Gramophone & Victor. Seeing that all these names were household words in Britain (with Victor contributing to the Gramophones) the appeal of this book to the British reader should be almost as great as to American readers.

The bulk of the book is lavishly illustrated with photographs and diagrams and a text explaining how machines and parts are constructed and operate with instructions on how to repair and restore same. It is divided into three sections.

Section 1 deals with the moving parts of the machines. Section 2 deals with all the acoustical aspects and problems that are met, and section 3 deals with cabinets, horns and metal parts that may need repairs or restoration.

From my novice's point of view, this work should fill a need for those collectors who have an interest in machines with the urge to bring them back to an "as new" condition. I at present know of no other book which deals as comprehensively as does this with reference to the different types of machines which were around in the early years of the industry.

I am unable to vouch that the procedures mentioned and the advice given is of the best. I can only surmise that whatever problem is presented, the author has himself practised what he preaches, and that the results he has attained have justified the methods he describes and recommends.

It may be that others will advise him of better ways of carrying out some of the chores he elucidates upon, if so a second edition of this book will be even more precise on the best way to tackle some of the problems - if such is necessary.

Some short sections at the back of the book comprise a Bibliography and a number of appendices on subjects associated with the bulk of the book - those on soldering and on stroboscopes being the most relevant.

Appendix "F" dealing with a portrait gallery of machines and the companies responsible for them has a number of inaccuracies

For the Gramophone, the three distributors in the U S A were not given. The National Gramophone Company did NOT belong to Emile Berliner and Eldridge Johnson's firm was NOT the Consolidated Gramophone Company. The FOUR companies which

and-gold ones, that is. The red celebrity issues were nothing special, visually speaking.

And what about the acoustic pre-1914 Albion labels? Simply gorgeous. Winner came up with some nice full-colour designs, too. Have you noticed the two different hat-types of the man-on-the-course?

Pre-electric Vocalions were dignified, a large square format with a blue middle and fancy gold-and-black border. Had the designer seen the Actuelles?

Well, now, having opened up the subject, perhaps other readers might step forward with some of their favourite labels.

Editor's comments: The late Major Annand had a large cabinet type of Duophone machine complete with double-soundbox. It sounded good - but not special, or spectacular!

"TALKING MACHINE" by E. L. REISS distributed the Gramophone in the U S A, in chronological order were 'The United States Gramophone Company', 'The Berliner Gramophone Company', 'The National Gramophone Company' and the 'Consolidated Talking Machine Company'. The Gramophone Company of London, and its successors, were not affiliates of the Victor Talking Machine Company until the early 1920's.

The Zon-O-Phones. These were NOT marketed, from the first, by the Universal Talking Machine Company - it was the Manufacturer. The marketeers were the National Gramophone Corporation and when they failed, in 1901, the Universal Talking Machine Company took over with a new company, the Universal Talking Machine Manufacturing Company, becoming the manufacturers. These two companies were NOT bought out "in late 1904" by the Victor Talking Machine Company. They were acquired by the Gramophone & Typewriter Limited (of London) in June 1903, and resold to the Victor company in September of the same year. There is no mention in the book of the large European side of the Zonophone business and its machines.

Columbia. The American Graphophone Company did NOT become part of the Columbia Phonograph Company in 1894. Those two companies, in 1894, formed a new company, the "Columbia Phonograph Company, General", which was formed to be the world wide distributor of Columbia merchandise, except for the District of Columbia and two of the states in the United States of America, whic franchise belonged to the Columbia Phonograph Company of Washington, D.C.

It is a great pity that a modern book should still carry myths about the histories of some early companies, however I do recommend this book, with its main objective, to those would be repairers and restorers of old machines. The instructions are directed at the uninitiated, like myself, but one should always bear in mind that there are often alternative ways, perhaps better ways, of carrying out some of the tasks of which our author may be unaware.

The book as 184 pages. It is published by The Vestal Press of P.O.Box 97, Vestal, New York 13850, U S A. The page size is 8½ x 11 inches. In soft cover it costs \$14.95; in hard cover it costs \$24.95. Postage inside USA is \$2, or by UPS it is \$3. It will naturally be more outside USA for postage.

ANOTHER REVIEW BY BARRY WILLIAMSON  
The book is described as a guide to the restoration of antique phonographs and surely this is a gap in the current literature. The main book is in three sections 'Mechanics' 'Acoustics' and 'Cosmetics', whic is pretty basic and self-explanatory. These are followed by a fairly superfluous Bibliography and six strangely assorted Appendices. Why on earth does soldering justify an appendix when electro-



plating comes into the text of cosmetics. Most of the appendices will provide interest only to the total newcomer to the hobby, and appendix F, potentially the most useful turns out to be superficial, less than entirely accurate and gives an indication that the author suffers from that phobia which causes the sufferer to believe that sound-recording history ended in 1912.

Some may judge it unjust or unfair that one who is wholly and occupationally involved in the supply of spare parts and to some degree in the repair of gramophones and phonographs should be writing in a hobby magazine on this subject, but my experience of fitting some 200 to 250 springs each and the repair / overhaul of a greater number of soundboxes / reproducers annually does give some value to my remarks. Perhaps my reading of this book got off to a bad start because my copy opened itself at page 87 and my eye was immediately drawn to a photograph 'Drilling out a broken hinge pin . . .' illustrating a method totally lacking virtue. The text turned out to be on page 88 and described (incompletely) the opposite and correct way of doing it. Undismayed I turned to page 9, the section on Mechanics, the Spring Motor, How it works and I am pleased to report that I was unable to find any error in the first six lines but from there the path was more dales than hills. Before the page was out I was wanting to point out to Mr. Reiss that grease does not attract dirt and dust but will cause the dirt and dust to adhere which is quite a different matter, pedantic maybe but why be inaccurate? Three lines on and he is accepting Vaseline as an alternative to his preferred dry greases. In the 1980's the oil companies produce a range of greases which are vastly superior to anything available to the original owners of our machines, why someone who feels qualified to write a book should advocate a product intended for general household use baffles me.

There follows a mish-mash of advice some good, some bad, some to be tried with more caution than advocated, some not to be attempted unless you have the necessary experience and skill but all in all a veritable minefield for the inexperienced. A few examples. Page 19. Photograph of tap and stock presumably intended for the inexperienced who would not know what it looked like. But no warning about the need to drill to accurate tap sizes and the awful risks of broken taps, especially the small sizes.

Page 25. Removing the retaining ring from a new mainspring by a 'Good way' which is bizarre to say the least, sounds more like a perty game and is damaging to the spring. I add that the employment of this method invalidates the 12-month guarantee that goes with Phonoservice mainsprings.)

## D O N C A R L O S

On 22nd April, 1941, I had to report for military service at Kennington, near Ashford in Kent, and was put into a training unit called 'Wavell Squad'. There were about 20-25 men in this squad and Birrell O'Malley was one, so I suppose he had an army number close to my own, and we got to know each other quite well, as most people did under the circumstances.

About four months later when we were posted to Tonbridge, he was suddenly posted away to some kind of army entertainments unit and I have never met him since.

However, all the Troise records that I have, or have heard, seem to feature him as Don Carlos, as do various film extracts.

All the intake in 1941 to this training were either 20 year-olds like myself, or those in the 37 age group like O'Malley, so if he is still around, he'll be in his early 80's. I do recall that he received quite a lot of music through the post and would probably have been more forthcoming, but we had an East-ender named Sampson in the squad who tended to shout his mouth off quite a lot about "Don Carlos", and inhibited O'Malley who was a quiet man. Sincerely, George Frow.

Page 27/8. Replacement of worn bearings; A silly section telling you that you can ream out the old bearing and fit a new brass one then goes on to say that the tricky part is reaming out accurately so the new bearing sits in the right position. Yes tricky indeed but how do you do it and if he's not going to tell us, why mention it?

Page 28- we are told that brass gears will wear steel gears and I would not argue with that although it is less common than he suggests. Then he goes on to say that brass will wear a fibre. Will it? I've seen many worn fibre gears but never seen the driving gear worn by it, and come to that, I've never seen a fibre gear driven by brass.

Page 65, we are advised to build up sound-box pivot points with hard solder . . . but no word of caution about the material of the sound-box body.

And so on it goes with good ideas interspersed with bad and often bizarre notions, endless cautions at some points and none at all at others.

It is difficult to decide to whom this book is aimed because it is too rash for the newcomer to the hobby and insufficiently detailed for the experienced - but dangerously it appears to be suitable for the newcomer. It is well produced with clear photographs and if you feel the need to fill a space on your bookshelf it is a must I suppose, if you feel you must have every book available on the subject it is a must. If you want a good addition to your library, I would not recommend it.

A final point. If you think my disapproval is a professional fear that I will lose business you would be entirely wrong. I can only undertake a limited range of repairs due to lack of time, for which very reason well over 90% of the suggested repairs could not be undertaken by me.

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A good long time ago, your Editor wrote in these pages that one could allow a spring to come out in a sack in order to restrain it. That was written in the days when sacks were made of very strong natural fibrous material. Modern sacks of any manmade plastic material are just not to be used. A spring escaping from a barrel is an extremely powerful thing which would just cut itself out of a modern plastic sack (however thick) so fast that you could rapidly be very badly injured or maimed, before you had time to know what had happened.

So, be safe. Whatever method you use to extract a spring from its barrel, remember that it is something not to be undertaken with anything other than extreme care.

## O B I T U A R Y

It is with regret that we convey the news that Sir George Thalben Ball died on 18th. January, 1987, aged 90. This famous organist visited Bournemouth when aged over 80 to play a recital in St. Peter's Church, and it was gratifying that the church was full to hear him play, and as there were a good many young people present it was clear that his reputation did not depend on old records. In our issue No.59, page 1557, Derek Pain contributed an appreciation of Sir George. Hearing how skilfull he still was at an advanced age, one could only reflect how great he must have been in his prime - when I was just a boy, in fact.

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## O B I T U A R Y

As we go to press news has arrived of the death of Raymond Howl of Wednesbury.

I first met him in 1968, since when he has always been one of the nicest collectors one could know.

That is how I shall always remember him.

Systematic discography has been established for a good many years now. It is an understandable craft to record-collectors, for it enables them to see just how many records their favourite artists made, how many of them were actually released for sale, and how many more could be released if the owners of the original masters or test-pressings could be persuaded to issue them on records, which these days usually means an Lp compilations.

There is no book of, say, the discography of EVERY operatic singer. There are books on many singers, some of which have apologetic listings as an appendix popped in at the end. The contemporary magazine *The Record Collector*, begun by the late and fine James Dennis, now edited by Clifford Williams, formerly of the Welsh National Opera, over the past 30 plus years has been giving detailed articles on operatic singers, usually with a discography of the main subject of each issue. Some of these have dealt with singers whose careers were during the first years of the recording industry, but later singers are not ignored as exemplified by the current edition dealing with the Australian soprano, who recorded from 1928 to 1976, Marjorie Lawrence, but nevertheless spent most of her life in a wheel chair.

Similarly, reissue Lp records, while bringing to us again valuable performances of the past, are rarely part of a systematic progress. The major companies usually release bits and pieces from all over the place. It often occurs that, whether your preference be for opera, jazz, brass bands, or ocarinas, you often have certain more "popular" pieces of an artist's repertoire in more than one, or several compilations, while certain important items stay for ever ignored. Admittedly, even one's very favourite performer may be admitted to have had a "bad day", but if his audience endured (!) it, such a master lingering on the shelves of a recording could be issued for the sake of completeness - perhaps as the last 'track' on an Lp where one could conveniently stop the record if necessary.

This "bits and pieces" compilation annoys me. So do the compilations which jumble-up an artist's work in anything but chronological order. (This gave rise to a certain gentleman's youthful recording to be placed on an Lp after his grown up, so one well-known reviewer claimed he had sung a couple of songs in falsetto !!)

The French RCA Victor bravely issued a 24-Lp set of Duke Ellington's recording over the years for the parent RCA - Victor. CBS undertook a similar giant set for Count Basie's mammoth output. Whether these sets were intended to be limited programmes one does not know, but they did not last long. Name whom you wish, and I believe I am correct that all of the really complete collections of an individual artist have been released by record companies owned or directed by enthusiasts not entirely dependent upon the record reissues for their livelihood. Thus I was pleased, a generation ago that I bought the complete Olympus reissue set of Enrico Caruso recordings on 17 Lps, which Ron Phillips organised in between serving on juries.

In quite a different field, if you like Bing Crosby's work you should support the series which JONZO records are producing to document his complete commercial 78rpm recordings. No project can succeed without financial support from collectors.. Verbal enthusiasm is insufficient.

In printed matter, the reprinting of the Edison Phonograph Monthly booklets in their entirety in bound volumes appears to have foundered temporarily because of lack of "cash flow". The appearance of each volume depended upon finance generated by preceeding sales. It seems that, with increased costs of printing, the gap between previous sales and new money required widened. These were in limited edition, and we are surprised that insufficient collectors

were keen to support such an interesting and worthwhile reprint scheme. Ironically, and sadly, three keen gents who were subscribing to 'The Edison Phonograph Monthly' through this magazine have died without having the pleasure of completing their sets. We still have a few copies of past issues here for sale, and can easily arrange for the supply of any we do not have.

# Mosaic

RECORDS

197 STRAWBERRY HILL AVENUE  
STAMFORD, CONNECTICUT 06902

If you are a jazzfan, we hope that you have heard of Mosaic records whose 'logo' and address we show above. Mosaic again is a 'small company' possessed by a couple of enthusiasts who were tired of the situation where certain tunes were reissued repeatedly, while others never saw the light of day.

Michael Cuscuna and Charles Lourie are producing boxed sets of Lps pressed on pure vinyl accompanied by excellent booklets of notes and photographs taken around the time of the recordings, or of the artists while actually recording the items in the box.

Their latest is the most ambitious. A box of 21 Lps reissuing all (except four) of the jazz matrices recorded by the Keynote company 1941 - 1947. The set includes the issue of 115 previously unreleased masters. (the four exceptions were of a group led by Horace Henderson, of which the masters were never released but sold to another company.)

Previous releases have featured Thelonius Monk (Black Lion) Charles Mingus (Candid), Art Pepper and Clifford Brown (Pacific), Jerry Mulligan (Pacific & Capitol). From Blue Note has come numerous reissues of Thelonius Monk, Albert Ammons, Tina Brooks, Ike Quebec, John Hardee, Port of Harlem Jazzmen, Sidney Bechet, Art Hodes, Bud Powell, Benny Morton Jimmy Hamilton, Ed Hall, James P. Johnson.

Those we have heard have all been very well transferred with no modern tricks. If you are interested, write to Mosaic, mentioning this magazine. Each set is complete and definitive with all remaining takes.

Histroic Masters Ltd is reissuing 78rpm records pressed from original masters. The issue for Feb/March 1987 will include five double-sided 10-inch records of items by Melba, Chaliapin, dal Monte, Boninsegna and Kurz. I have not heard any of this company's products. This set is limited to 300 sets at £30 per set of five discs plus postage. For details write to Stanley Henig, Secretary, Historic Masters Ltd., 10. Yealand Drive, Lancaster LA1 4EW.

A new B A U E R. We understand that Brian Rust is to work upon a revised version of this famous discography of vocal recordings of concert and operatic artists. He proposes covering the years 1896 to 1925 (the end of the acoustic era) He would be interested to receive details of anything not included in the original 'Bauer', as well as takes, matrices, etc. The new work will cost up to about £20. If interested write to Brian Rust, 50 Ulwell Road, Swanage, Dorset BH19 1LN

Peter Lack of 3 Grosvenor Gardens, London N 10 has had made some vinyl pressing from original Phonotype 'metals' of recordings by Fernando de Lucia. So far 17 double-sided records have been produced, the earlier of which are now in very short supply, so we suggest you write for details. Mr. Lack can see callers by strict appointment only. We have his advertisement elsewhere.



For artistic merit and executive efficiency this famous regimental band undoubtedly holds premier rank - indeed, we quite agree with the 'Daily Telegraph' in expressing our own conviction, based as it is upon personal appreciation, that perhaps only one other in His Majesty's service could with any justification be bracketted with it in these respects. Its antecedents go far back into the centuries, for we find it figuring first in history in 1660, when it headed the procession through London on the occasion of the Restoration of King Charles II, so that this magnificent band may confidently claim to be the oldest, as well as one of the best, in the service, and, in all succeeding years this renowned group of military instrumentalists has taken a prominent place in relation to every public State event of national and ceremonial importance. The utmost strength of the 1st. Life Guards is restricted to 40 men, and, in London, is not therefore, heard so frequently by the general public as the larger bands of the Foot Guards, each with a muster of over 60 men but it is otherwise as regards the more discriminatingly critical audiences of the north. At Glasgow, Edinburgh, Stockport, Oldham, Huddersfield, Nelson, Northampton, etc. where bands are engaged at a like strength of 25 or 30, no season is allowed to pass without in the first place arranging for the attendance of the celebrated band of the 1st. Life Guards. And this is certainly not surprising, for every member of it is not merely a performer of outstanding musical culture, but also a recognised expert in the management of his particular instrument, while the renditions of the band, as a whole, are invariably characterised by a marvellous concordance of expression, the woodwind and the brass being in perfect balance and equipoise throughout. Under the baton of their distinguished bandmaster, Mr. George Miller, L.R.A.M., the selections of this band are always full of appeal and charm to lovers of instrumental music of a high class, and that this affords very ample scope for diversity of tone-colour is conclusively demonstrated on the superb records produced by the Beka and Scala Companies - records which have been so greatly valued and popularity acclaimed in all parts of the British Isles. In fact, in the issue of their admirable series of selections by the 1st Life Guards these companies have conferred an important benefit upon all the community, and one which, we have every reason to believe has been very generally utilised. For, as a means of bringing military music before the "million", the gramophone record is unquestionably entitled to take a supreme place. It is almost superfluous to say that a military band is what

its bandmaster makes of it, and in the old and renowned career of that of the 1st Life Guards we have proof of this in its long succession of eminent conductors, and if its claims to pre-eminence have never been more indisputable than they are today, we venture to attribute it to the fact that it has never had a more experienced and capable bandmaster than it has now in the person of Mr. George Miller, of whom we are pleased to be able to insert an excellent photo-portrait. Although still a young man, his career has been eventful, as well as successful, and a few particulars will be of interest to our readers.

When only eight years of age he was fortunate enough to secure admission into the choir of the Royal Chapel at

Windsor Castle, where from 1886 to 1893, he remained under the tuition of Sir Walter Parratt and his then pupil, Dr. Walford Davies. During this period his exceptional gifts were recognised, and he finally attained to the double dignity of solo and head boy. On one such occasion, indeed, he sang the duet from "Lobgesang" with Madame Albani, who, at the rehearsal, which was held in the Waterloo Chamber of the State apartments was so delighted with his singing that she kissed him in evident appreciation. During his seven years with the Royal Choir he sang at all the Royal marriages and other functions, but in 1893 he proceeded to Germany, there entering Königl. Kapellmeister Aspiranten-Schule, and continuing under the masterly tuition of the celebrated Director Buchholtz for about a couple of years, when he returned to England, and enlisted in 1896, in the 60th Rifles Regiment. He then devoted himself with characteristic persistency to the cultivation of his rare gifts, and, after



Mr. George Miller, L.R.A.M.

after passing the requisite examinations, was sent in the same year to Kneller Hall, the military training school for bandmasters. From that institution he emerged fully equipped in November, 1898, and received his first appointment as bandmaster to the 32nd. Duke of Cornwall's Light Infantry, joining this regiment at Lucknow, and serving with it in India for two years, when it was ordered to take charge of the Boer prisoners in Ceylon. For a further two years Mr. Miller remained at that post, the band playing twice weekly to lighten the lives of the poor prisoners. And these captive Boers were not unthankful, for they made many little offerings to Mr. Miller in grateful recognition of his kindness. Mr. Miller was, however, not sorry when peace was declared in 1902, to accompany his regiment from

Ceylon, under orders for Cape Town; but, on the expiration of a year, he was called to England to form the newly sanctioned Royal Artillery Band at Portsmouth. This work he accomplished with conspicuous success, holding the position for four years, during which he raised the new band to a strength of 52, capable of acting in the dual capacity of orchestral and military instrumentalists. A local operatic society - which is still in a flourishing condition - was also started under his auspices, and under his direction produced 'Rip van Winkle' and the 'Princess of Kensington'.

But 1907 was emphatically Mr. George Miller's 'lucky year' for, during its transit from the present to the past, two most gracious and fortunate occurrences happened in relation to his career. We refer, in the first instance to his marriage to the well-known and popular singer, Miss Gleeson-White, and, in the second place, to his honoured preferment to the bandmastership of the 1st. Life Guards - the first regiment of the British army. This position having then become vacant, Mr. George Miller applied for the coveted appointment, and was successful, and we need hardly add that he has amply merited his distinction.

In conclusion, we may mention that this famous military band has made some really splendid records for the Beka and Scala companies.

The above was extracted from 'The Sound Wave', 1913.

Editor's comment = Melodiya records still use the former Gramophone Company factory at Riga. Other factories are at Leningrad and Moscow, which one presumes are the sites of factories from 'Imperial' days. We do not know how modern pressing is allocated among the factories; it has no relationship with music upon them. The Melodiya quarterly magazine/catalogue, a very well-produced item, occasionally has articles about old records and labels, and artists when reissues are made from them.

The next Record Bazaar at Wimbledon Stadium will be on Sunday 24th May. 'Ordinary' admission from 11.30 a.m.

\* Above, the label of a Metropol record by the operatic singer, A. M. Labinsky, a photostat of which was sent by Dr. Georg Moll, as was the letter on p.2106.

\* WANTED WANTED

\* My grandfather, Gottlieb Moll (1859-1926) was the founder in 1910 of the record factory METROPOL RECORD at Aprelevka (Aprelyevsky), a suburb of Moscow, which is still used today by Melodiya records. I am looking for any documents and our old records. Can someone help me? I am also interested to read of old record factories in the Soviet Union, and the Gramophone Company's 'Red label' records there. Dr. Georg Moll, Roesoll, 13, 2305 Heikendorf, Germany.

#### BAND LEADER

We have received another batch of fine military and brass band recordings from Bandleader records, which specialise in them. We note that the major proportion of these digitally recorded Lps were done via Sony equipment at the CBS studios.

In numerical order, we have received, BND 1021 The Royal Artillery Band "Call for the guns"; BND 1022 The Band of the Life Guards "Boots and Saddles"; BND 1023 The Band of the Corps of Royal Engineers "Engineers Everywhere"; BND 1024 The Band of the Welsh Guards and The London Concert Artists "Gulbert & Sullivan with Band and Voice"; BND 1025 Regimental Band of the 1st. Battalion The Parachute Regiment "Airborne Warrior"; BND 1026 The Regimental Band of the 16th/5th The Queen's Royal Lancers "Forward of the Line"; The Band of the Royal Airforce Regiment "Magnificent Men"; The Royal Artillery Orchestra "Marching Strings"; BND 2009 The Royal Doulton Band "Festival Fanfare".

The Royal Artillery Band and the R. A. Orchestra are both conducted by Major F.A. Renton. The Regiment had had fifes and drums in the 16th. Century, but a band was formerly established in 1762, the musicians, then as now, having to play both wind and stringed instruments. The Band is entirely wind, but the Orchestra, of course, includes both, demonstrating its dual quality in such as Victor Herbert's 'March of the Toys'. Sousa's 'El Capitan' is returned to its original theatre-setting becoming a piece of fun. Also from the theatre comes 'Seventy-six Trombones', which, like many pieces on both records, in very interesting arrangements. Coming orchestraly, 'Ob-la-di, Ob-la-da', of course minus the Beatles vocal antics, is a pleasant piece. 'The entry of the Boyards' and the medley of Folk Songs sound fresh in these recordings. Even before the invention of records, Bands took great music across the countryside of many nations where it might not otherwise be heard. Major Renton has done excellently with his setting of 'The Force of Destiny' overture. Fields' 'Nocturne' has a very satisfying arrangement in modern idiom by C.E. Hicks. As of old 'Lucy Long' provides a base for bassoon gymnastics by Alex Kane. As well as 'traditional' marches like 'Blaze away', 'Washington Post', 'Le Pere La Victoire', we have a sparkling rendition of the music from the sparkling show 'Barmum'.

The Royal Engineers record is divided, side one being military music and the other is concert music. The marches range from the 101 year old 'Old Comrades' by Carl Teike, which is difficult to beat (!) through Kenneth Alford's 'Colonel Bogey' and Pryce's 'Iron Regiment' (1963) to the same composer's 'First Post' (1982). The concert-side includes a fine version of the 'Poet and Peasant' overture played with great precision - I especially like the waltz section. I/OPL Christopher Ellis gives a virtuoso trumpet solo performance in 'Brazilience'. The conductor is Major D. E. Pryce.

Major J. G. McColl conducts the Life Guards in a varied programme which includes his own strong slow march 'Agrippa' featuring the trumpeters. I hadn't realised previously that the famous



slow march of the Life Guards was composed by Queen Victoria's mother, The Duchess of Kent. A stirring version of one of my favourite marches 'Washington Grays' by Grafulla is given with great precision. There is a brilliant arrangement of Lecuona's 'Malaguena'. The 'Meerside March' by Gustav Holst and 'Toccata for Band' (Erikson) test the band's ability to enfee light and shade as well as rhythm. In modern vein is 'Trumpets on top'.

The London Concert Artists are directed by Jennifer Partridge and the Welsh Guards Band by Major Derek Taylor. The Band is heard solo for the 'Yeoman of the Guard' overture and the hornpipe from 'Ruddigore'. Having seen and heard the Gilbert & Sullivan operas many times over the years, find that this record contains 15 of the favourite 'songs' from the most-performed operas. Nearly all arrangements are by Major Taylor, and one cannot single out a tune as superior, all being so well performed. I am sure that anyone wanting a 'selection' of G & S will find this a happy addition to the collection.

The Parachute Regiment Band's Bandmaster Mr. R. A. Ely wrote 'Airborne Warrior', march, specially for this recording - and a good one it is too, - as are his 'Golden Lanyard', 'Holmegeard', and 'Snowcat', the latter a concert march. The Band includes Eddie Muddiman who is also a classical guitarist, and whose beautiful playing is featured in 'Cavatina' by Myers. Mr. Ely's playful arrangement of Sousa's 'King Cotton' shows him to be very imaginative - yet respectful! This recording was (excellently) made by portable equipment in the Garrison Church, Bulford, where the Band is stationed, during 1985, so side 2 being made around the 40th. anniversary of peace in Europe is a commemoration in music - film, secular, religious, and martial. It includes 'Prayer for The Fallen' spoken by Rev. J. Symonds. All very well done.

Now to a brass band. The Royal Doulton Band, conducted by Ted Gray, which was recorded in 1986 during the National Garden Festival held in Stoke On Trent. This band is sponsored by the famous china company Royal Doulton, and listening to this record one can easily hear why in only 13 years of existence it has achieved champion status among the brass bands of this country. From a beautiful cornet solo by Nigel Cavill, 'My love is like a red, red rose', it slips easily into a jaunty 'Tip Toe through the Tulips'. There are some fine soloists - Clive Membury (Euphonium) 'Watching the wheat', Michael Hilton (tenor horn) 'Serenade to Peace', Ian Nould (Eb bass) 'The merry old gardener'. 'Country Gardens' is given a slightly modern rhythm, while David Cummings 'Heritage of the Potteries' shows the band in fine form with a slow and reflective piece - as it is in 'Tranquillity'. Brass band enthusiasts should add this to their collections.

To be continued.



by FRANK ANDREWS

To present a full account of the two National Gramophone companies and some of their personnel, with reference to their Marathon Records and Machines, one needs some knowledge of former businesses within the talking machine industry which operated in, and from, Great Britain.

I have insufficient knowledge about the machine side of the National Gramophone companies to write in depth on that subject but the origin of the recording side of the businesses I can trace back through Percy J. Packman.

Percy J. Packman, a piccolo player, as early as 1891 had placed an advertisement in "Bazaar, Exchange and Mart", as "The Gramophone", and although his name was not given his address was, which was at Brook Green, Hammersmith, London W. The machine and records he was advertising were the German "E. Berliner's Grammophon" products, produced for, and by, Kämmer und Reinhardt & Co.'s "Grammophon Fabrik" of Waltershausen, in Thuringia, Germany.

The next thing I know of Packman was that he was a partner in the firm of "Lucock & Packman", the recorders and wholesalers of "Pioneer Records" and suppliers of cylinder blanks. The Pioneer cylinder records first appeared in 1901 and must have been in infringement of the Edison Bell Consolidated Phonograph Co., Ltd.'s patents unless produced under licence.

William Maitland Lucock left the business in 1903, which had been established at 62, Uxbridge Road, Shepherd's Bush, London W. (a few hundred yards north of where Packman had been living in 1891) but had since moved to 149-153 Roseberry Avenue, London E.C.. Soon after moving, the Company was registered as a private limited company, in December, 1903. Already familiar with lateral "cut" disc records, Packman was now both a recording engineer and a recording artist having made both solo piccolo recordings and in duet with a Mr. H. D. Nesbit on the "Pioneer Records". He was also the Managing Director. A.W. Cameron, described as another Phonograph record maker, was the company secretary and a director, and R. Stewart, described as a chemist and record maker, was the company's Chairman.

By 10th. October, 1904, when Dr. William Michaelis's Neophone Syndicate had been transformed into Neophone Limited, Percy Packman, then described as a musician and recording expert, had become the recording manager for Neophone Ltd.. A. W. Cameron, was a director of Neophone Ltd.. Although this company's registered office was in Philpot Lane, London E.C., its trading address was the same as Pioneer Records in Roseberry Avenue - in fact, from this time onwards, the Pioneer Records became somewhat of a backnumber in favour of the new Neophone Disc Phonograph Records and machines. The last mention of the Pioneer Records I have found was published in March, 1905.

A. W. Cameron became the Managing Director of Neophone, Ltd. and continued in a like capacity for the succeeding Neophone (1905), Ltd. which changed its corporate name to Neophone Limited and moved to Worship Street, London, E. C. in December, 1905.

H. D. Nesbit, who had recorded piccolo duets with Packman on the Pioneer Records, became the Musical Director for Neophone Limited.

In November, 1906, P.J. Packman, advertising from 2 Tabernacle Street, London E.C., which was adjoining Neophone's premises, had a quantity of master cylinders for sale, also some duplicating machines, some of which would duplicate concert-size cylinders down to standard-size cylinders.

By April, 1907, Packman, Cameron and Nesbit had parted from Neophone Limited. Constantin Craies had become the Managing Director, and under a voluntary winding up resolution, had

become the company's liquidator since February 1907, but he was replaced in March. Neophone's business was sold to the General Phonograph Co., Ltd. in 1907.

The Neophone Disc Phonograph Records of vertical cut, with a U-shaped tracking groove, were continued by the new proprietors until November, 1907.

## MUSOGRAM LIMITED

By this time, P. J. Packman, with A. W. Cameron and a Mr. Harry Hinks-Martin, also formerly with Neophone Limited, had founded a new company, on 5th. June, 1907, called "Musogram Limited". This company was to manufacture disc recordings and gramophones. The Chairman of this new company was Mr. Siebert Colburn Hart who had been the Neophone Agent for countries on the African continent. Mr. Harry Hinks - Martin, the Managing Director, had earlier been with the Edison Bell businesses and the Gramophone and Typewriter, Ltd. Percy Packman was to be chief recorder.

By June, 1908, the headings of Musogram Ltd. showed it to have branches throughout the world similar to those belonging to Neophone Ltd. before its business had been purchased by the General Phonograph Co., Ltd. and, judging by the lack of information concerning any trading activity by Musogram Ltd. in Britain since its founding in June, 1907, it would appear that the company had concentrated its efforts upon trading overseas.

The earliest mention of any of its records which I have found is from the American publication "Talking Machine World" of November, 1907, which reported that its London office had received a list of 12-inch diameter "Musogram Records". Musogram Records, like the Neophone discs, were vertically cut with a U-shaped tracking channel. Neophones had their last issues in October, 1907, in Britain.

In June, 1908, came a report that Musogram Limited had published a catalogue in seven languages other than English, giving prices in the currencies of the languages of the countries for which the catalogues had been printed. Were these for the International Neophone Co. formed in February, 1907?

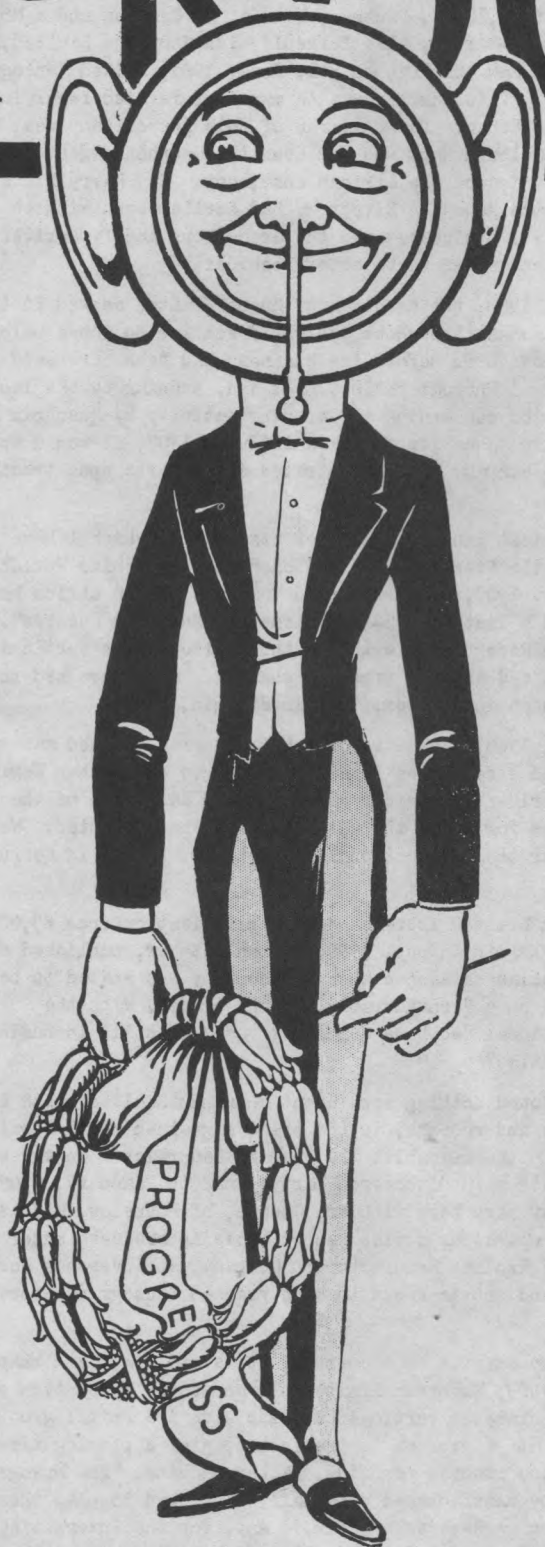
Musogram Limited increased its capitalisation from £3,000 to £10,000 in August, 1908, and in October, published a 12-page machine catalogue when the company was stated to be carrying on a "considerable foreign trade". With the International Neophone Company? Was it still in business at that time?

I have found nothing more about Musogram Limited, with its machines and records, in the trade magazines until April, 1909. In the meanwhile the company had reached an Agreement with an undiscovered party, on 25th. January, 1909. This may have been with Mr. Cheers, of Hounslow, Middlesex, who was operating a disc record pressing business under the style of Irolite Manufacturing Company, at Inverness Works there, and who is known to have pressed "Musogram Records" later.

Should my surmise be incorrect, it is still a fact that, by April, 1909, Musogram Limited had announced a new type of 12-inch diameter vertical cut disc with its spiral groove pitched at 96 grooves to the inch to give a playing time of up to nine minutes per side. A new machine, "The Musogram" was to be manufactured especially developed to play those new Musogram Records. Work, if any, for the International Neophone Company had ended, that firm having ceased trading.

By October, 1909, both 12-inch and 10 1/4-inch Musogram discs were on sale with duration playing times then given as of 8 minutes and 5 minutes per side respectively. The speed at which to play the records was given as 75 rpm. Later 78

# PROGRESS



**1913** Musically, 1913 has been a Marathon year. The high artistic merit of these records—their surprising accuracy in detail; the judgment displayed in the selection of lists, and the unique merit of records themselves which play “Twice as Long” and give complete, for the first time on one disc, the longest and most beautiful overtures, note for note as they were written and as they were intended to be heard—has placed these records right at the front. Our February List should be studied as an augury of what is to follow during 1914. Watch the Marathon!

## OPERA IN ENGLISH.

**Herbert Heyner**

12-INCH  
No. 2051.

**Star of Eve—**

*Tannhauser*

**Even Bravest**

*Heart—Faust*

FAVOURITE operatic excerpts in English, grandly sung by the eminent baritone, Mr. Herbert Heyner. His phrasing of both numbers is in every way worthy his great reputation, and the beautiful quality of his voice throughout cannot fail to appeal to all lovers of the very best in the vocal art.

## YOU MADE ME LOVE YOU.

Elevated to a classic

**Miss Ida Jones  
and  
Mr. Gerald Hazard**

10-INCH  
No. 401.

THERE are no two songs which enjoy a wider

**THE NATIONAL  
GRAMOPHONE  
CO. (1913) LTD.**

**15-17, CITY ROAD,  
LONDON . . . E.C.**



## William Tell Overture COMPLETE

12-INCH  
No. 2046

NEVER before has it been possible to give this most popular of all operatic preludes complete on one record, and as a recording achievement this wonderful disc, therefore, must stand alone. And not only is every note of the Overture given exactly as originally written, but it is played with a wealth of expression which reflects the greatest possible credit upon our military combination, the National Guards Band. Whether in the beautiful opening movement; in the vigour of "The Storm"; the plaintive sweetness of "The Calm"; or the brilliant "Finale," the interpretation is above reproach, and no admirer of this world-famous Overture can afford to overlook this superb disc.

## The "Evening News" TANGO.

10-INCH.  
No. 383.

STEPHEN HAMILTON'S  
"Evening News" Tango is rapidly pushing its way into popular favour, and is certainly a choice example of this fascinating dance measure. It is here mated with Henry Wood's "Up-to-date (1913) Barn Dance," which is founded upon the popular melodies:—"My Little Persian Rose"; "The Wedding Glide"; How do you do, Miss Ragtime?; "When the Midnight Choo Choo leaves for Alabam," and "Gaby Glide." A brilliant record in every way, played by the National Guards Band.



## WAGNER PARSIFAL.

12-INCH. No. 2048.

### VORSPEIL OVERTURE.

"PARSIFAL," the last work from the pen of the Bayreuth master, is universally regarded as being the greatest which he gave to the world. It has become, as it were, the corner-stone of Wagnerian ritual, for its performances have been rigidly restricted to the annual Bayreuth Festival, and in consequence it is the least familiar of all Wagnerian works to the English musical public. Various portions of the music have been given at concert performances, but its production in extenso has been impossible. Hereon we are enabled to give every note of the wonderful Overture to this colossal work, and in order that it should be adequately represented, it is rendered as originally scored, every motif being properly emphasised. No effort has been spared to make this record a work of art, and we confidently anticipate that it will immediately take rank as the most marvellous orchestral performance ever placed on records. It is played by the National Guards Band. We may add that further Marathon Records from this masterpiece will be issued from time to time during the forthcoming year.

popularity than these—"Take me in your arms," and "You made me love you." The latter is the star number in practically every pantomime, and is being whistled everywhere. They are here sung as a duet by Miss Ida Jones, who possesses a beautiful soprano voice, and Mr. Gerald Hazard. A record which will immediately take its place as the "standard rendering of these all-popular numbers."

## NEARLY 30 HITS ON ONE DISC.

NEARLY thirty hits on one disc, surely an extraordinary achievement! Yet such is the fact on 12-inch discs No. 2050 is found the "London Revue Lancers," based on all the most popular airs from London's leading revues played by the National

Guards Band. The Set is given complete with pauses and introductory bars to each figure, thus rendering it ideal for dancing purposes. Some of the items introduced are as follows:—"Oh I do love you my Orange Girl," "Way down South," "Ragging the Baby to Sleep," "It's nice when you love a wee lassie," "Hitchy Koo," "Hold your hand out," "Row, Row, Row," "Jerry Jeremiah," "Waiting for the Robert E. Lee," "The trail of the Lonesome Pine," and many others.

# Marathon

12-inch 4/-  
10-inch 2/6



rpm discs were made. Specially mounted sapphire styli, at 1s. 6d. each were required to play the records. Patented adaptors at 2s. 6d. each were made for any disc machine, except Columbia graphophones for which the adaptor cost 8s. 6d. at first, being reduced to 4s. 6d. each by May, 1910, having been 6s. 6d. in March.

In March, records labelled as "Musogran Living Records - Musone Process", were introduced to sell with the "Musogram" Long Process Records", the last reference to which, with titles and artists, were advertised in May, 1910.

In June, 1910, it was reported that Packman was developing a fine-thread, vertical-cut disc which was to be played with steel needles but, four months later, in October, another report informed that he had left Musogram Limited and had been a founding member of a new company with the name of "The Sound Reproduction Syndicate" whose objective was to take recordings for the trade and the making of galvanos on a new and improved principle for both vertical and lateral-cut recordings, and also for the synchronisation to kinematographic films. It was this Syndicate that provided the basis upon which the National Gramophone Company, Limited was established on 5th. June, 1911.

#### THE NATIONAL GRAMOPHONE COMPANY, LIMITED - 1911 & 1912

A public company, the National Gramophone Co., Ltd. was certificated to begin business on 3rd. August, 1911, having purchased the Sound Reproduction Syndicate business for £3, 300 with its Packman patents which were protected overseas in Austria, Belgium, France and Germany and with an application pending in U. S. A. . Messrs P. J. Packman, James Albert Corey and Walter Amelius Cloud, the members of the Syndicate, became the directors of the new company, joined by Robert Crawford Lees of Holt, Lees & Co. of Cheap-side, London E.C., (a business which sold pirated Fonotipia and red-labelled "H.M.V." recordings imported from Russia) and by Walter Hansen Rawles, a chemical engineer, associated with Lettrophones Limited.

The Agreement under which the National Gramophone Co., Ltd. was established was signed on behalf of the company by Jonathan Lewis Young, B.Sc, M.I.T.E.. Mr. J. L. Young had been the manager and partner in Col. G. Gouraud's "Edison Phonograph Company" which had been established in London in 1888. Young had left this pioneering and popularising phonograph company in 1890 when the Edison United Phonograph Company of Newark, New Jersey, took control. From then on Young found himself on the outside of the phonograph industry in Britain as an infringer of patents, having to shut down his own "Phonograph Office" by the end of 1893, by which time he had established The World's Phonograph Company in Amsterdam, Holland. Young became involved in the talking machine industry in London again once the primary patents had expired and he was self-employed in his own business when the Sound Reproduction Syndicate had been formed.

In order to establish the National Gramophone Co., Ltd. Percy Packman had sent J. L. Young examples of his new recordings and Young's assessment, in a letter to Packman, dated 9th May 1911, was used to promote the new company. Young wrote in the following terms: -

"Dear Sir:- I have been in the phonograph and gramophone business for a great many years and I have handled every class of record and machine that has been brought out. In my opinion the recording process used in the making of your record is a great advance on what has been done before. The system lends itself to better definition, more natural reproduction and a very long record with great wearing powers. In my judgement the records made by your system will be heartily welcomed by the Trade and I see a prosperous future for any concern which will handle the business."

(signed) J. Lewis Young B.Sc., M.I.T.E.

Six days later, C. R. "Johnny" Johnston, one of the pioneer demonstrators and recorders of the former Edison Phonograph Company of 1888, (he had recorded Lord Tennyson and Florence Nightingale among others) also wrote to Packman, he too having been sent sample records for his examination. Dated 15th May, 1911, Johnston's letter reads:-

"Dear Sir,

I have listened very carefully to the records you submitted to me made under your "new process recording" and can unhesitatingly say that for tone, quality and naturalness they are the most perfect reproductions I have ever heard. Though the above very essential qualities are so marked, there is, at the same time, greater volume than in any other record I know of and, speaking as I do with very many years in the service of sound recording, I must heartily congratulate your company on having attained such magnificent results as those I have heard."

(signed)

C.R. Johnston, Recording Manager to the Edison Bell Consolidated Phonograph Co., Ltd. and Records expert since the inception of the Talking Machine Industry in the U.K..

Johnston's letter, too, was used in the promotion of the National Gramophone Co., Ltd., in June, 1911. This new company advertised that it was to introduce a 10-inch diameter record in the Autumn of 1911, cut in the vertical mode but with Percy J. Packman's new idea of a recording head being provided with a "v" shaped cutting tool. Having a play-back speed of 80 rpm the play-back needle was to touch the bottom of the groove and not the walls of the track, as in the laterally-cut discs of others. The records were to be priced at 2s. 6d. each. The patents involved were Packman's of 15th. October, 1909, No. 23644, for an improved 'hill-and-dale' cut record and the method of making same, and 16641 of 1911. The records failed to appear in the autumn.

The registration of the name of the National Gramophone Company Limited caused great concern to the Edison phonograph business in London, as its own corporate name was the National Phonograph Co., Ltd. which was already referred to by many in the trade as the "National" company. Another confusing factor was that discs were already circulating labelled "National Double Sided Records", which was to prevent the National Gramophone Co., Ltd. from calling its discs National Records.

George Croydon Marks, the attorney for the Edison interests in London, wrote asking the National Gramophone Company, Ltd. to change its corporate name style to something less confusing. This being refused, G.C. Marks caused a Writ to be issued against this new company which also included the production of cylinder records and phonographs in its Memoranda and Articles of Association. The Writ was served on 21st. December, 1911. By 24th January, 1912, it was known that the National Gramophone Co., Ltd. still refused to alter its name and that it had obtained the services of eminent Counsel to defend its position. The National Phonograph Company, Ltd. was going to use the argument that since it had been recording discs in London and its associated company in U. S. A. had also been doing so and pressing the same, that they were also entitled to be known as the National Gramophone Company in Britain, especially, as it claimed, everyone in the trade in Britain referred to its business as the "National".

Affidavits from leading persons and firms in the trade were submitted by both plaintiff and defendant but, eventually, on 12th. April, 1912, upon legal advice, the Edison business withdrew its motion and subsequently changed its own name to Thos. A. Edison, Ltd., in August, 1912, thus following the Edison business in the U. S. A. which had a similar name change a year earlier.

As remarked, records promised to be issued "in two or three weeks' time", in September, 1911, had failed to appear. In March, 1912, the National Gramophone Co., Ltd. moved from its



13A, New Street Hill, E. C. premises, where it had been founded, to 15-17, City Road, E.C. with new recording rooms. After the withdrawal of the Edison Writ in April, the company announced its "Marathon Records" in May and it applied for its trade mark to be registered, which showed a soundbox with ears.

The company's soundbox, essential for playing the "Marathon Records", was advertised in July, 1912, at the price of five shillings. This was the month when the first list of records was printed. Numbers 101 to 117 were 10-inch diameter, priced at 2s. 6d. each, with a claimed playing duration of up to five minutes for each side - hence the name "Marathon" - a long runner! An adaptor to be fitted to other makes of sound boxes, costing 2s. 6d. enabled the Marathon Records to be played on all disc machines.

In November, 1912, the first of the 12-inch diameter Marathon Records was advertised, number 12-2001 with a playing time of 7 minutes per side and priced at four shillings. By this time the demand for Marathon Records had been so large that the October list had been delayed for two weeks and to have the November issues ready for 4th. November the factory pressing the discs had been compelled to work all day and night continuously.

After having been on sale for six months the first complete catalogue of Marathon Records became available in December, 1912, which then comprised six 12-inch discs and ninety-five 10-inch discs.

During November and December, 1912, the decision had been taken to increase the company's capitalisation from £6,000 to £25,000 but this idea was abandoned in favour of establishing a new company to run the business.

#### THE NATIONAL GRAMOPHONE COMPANY (1913), LIMITED. 1913-1915

No prospectus was printed for the new company which was established on 2nd. January, 1913, as The National Gramophone Company (1913) Limited. At the same time a German company was in process of formation in which the British company would have a controlling interest and negotiations were also in hand for the sale of the French and American rights which would bring to the new company £42,000 in royalty from the French rights and £60,000 from the American rights.

The new company was deemed to have taken over the business in Marathon Records and machines from the former company as from 31st. December, 1912. Only two directors from the earlier company joined the Board of the new; Messrs J. A. Corey and W. H. Rawles. Four additional directors included Thomas Beecham, a director of the Covent Garden Opera Co., Ltd., Reginald Mortimer, a director of White, Tomlins & Courage, Ltd. G. B. Elkington, a director of Elkington & Co., Ltd. - silver smith, and Edward Houghton, who resigned in favour of Rawles, who did not join until February, 1913.

The business changed hands at a purchase price of £165,000 as to £15,000 in cash and the rest as paid-up shares in the new company to the stockholders in the company taken-over, with some shares held in reserve under an option. This new company claimed to have a factory equipped for the manufacture of machines and accessories and was in possession of plant to undertake all its British business. The earlier company, whose business only really became established in the last three months of 1912 had made a profit of £5,441 nett, which was said to be an earning rate of £21,000 nett profit per annum.

To play the new 12-inch size Marathon Records, a special, fine grade, steel needle was manufactured costing one shilling for a box of 100 needles. A "Medium" tone needle, this was expected to play four 10-inch Marathons, or two 12-inch Marathons. Ordinary Marathon needles were sold as "Loud" or "Soft" tone, and cost eightpence for 200.

During the early part of 1913, Mr. A. O. Bunnett, a representative of the National Gramophone Co., Ltd., on behalf of the Manager, Mr. A. N. Gray, had been visiting meetings of various Gramophone and Phonograph societies, which had been in process of formation during the previous year or so, at which he demonstrated the new Marathon Records and machines.

Soon after the National Gramophone Co. (1913), Ltd. had been founded, he visited the Northampton Talking Machine Society on 21st. January, 1913. This Society had been formed by Mr. R. P. Wykes, a dealer and factor at the Arcade Emporium in Northampton Town, he being the sole agent for Marathon Records in that area. A Concert of Marathon Records was given by this Society on that 21st. January, at which Mr. Bunnett was the visiting guest instead of Mr. Gray, who could not attend. At this meeting Mr. Bunnett read aloud a letter from Mr. Gray which, inter alia, had the following in its contents. - -

"The Marathon Record is the latest . . . and the greatest achievement in sound recording and is worthy of a more than casual attention. Since Dr. Berliner, in 1887, first invented the Gramophone many of the world's greatest scientific and mechanical experts have devoted their attention to the improvement of this "germ" idea . . . But it remained for Mr. P. J. Packman to evolve an improved and satisfactory system of recording sounds on wax discs in such a manner that it could be reproduced by means of a steel needle.

"Packman's patent system is really a combination of the forms of sound recording extant on discs, namely, the needle or Berliner cut and the Phono cut. In the Berliner system the recording stylus cuts a groove, 'V' shaped in cross section, with the arms of the groove varying in width at the top hence, in recording under this system, there had to be a considerable space between the grooves: scientifically expressed 'the amplitude of the sound varies as the width of the track'. With phono cut, on the contrary, a 'U' shaped cutting stylus is used hence a 'U' shaped track is secured but, inasmuch as the whole of the track is taken up by the impression, even here there is a variation in the width of the impression of the track. At the same time the amplitude of the sound depends on the depth of the impressions.

"Packman's invention consists of cutting a groove, 'V' shaped in cross section, of a uniform width throughout, the sound impressions being engraved at the bottom of the groove . . . the reproducing needle runs on a perfectly straight line along the track and is not thrown from side to side as in "Berliner" records; hence a notable reduction in surface scratch of Marathon Records. Secondly, the needle, having no lateral or side to side motion, the needle is freer to follow the minute convolutions at the bottom of the record track, hence the Marathon Record is remarkable for its reproduction.

"Thirdly, inasmuch as the track is of constant and known width, it is possible to place the sound grooves very close together, hence the Marathon Record is much longer than any other existing record . . . the longest 10-inch Marathon Record yet placed on sale is No. 163 which carries 11 minutes of music for both sides. A complete set of Lancers, with pauses between the figures, is given on this disc. Figures 1, 2 & 3 occupy 5 minutes 20 seconds, while figures 4 and 5 occupy 5 minutes 40 seconds to play though at a speed of 80 rpm.

"Our longest playing 12-inch record at present is the 'Poet and Peasant Overture', No. 12-2002, which carries 7 minutes 15 seconds of music, (on one side - F. A.)

"You will, perhaps, be interested to hear that . . . the limits of possibility under the system are by no means reached. For example, in No. 163 the walls of the grooves are still more than twice the thickness as the

width of the track which will give you some idea of the fineness of the grooves."

During the evening of 21st January, 1913, one of the "Mammoth" horns was used with a Marathon machine to demonstrate the records played over.

During that January the £1 shares of the business were being quoted on the Stock Exchange at £9.

A complete catalogue of Marathon Records came from the new company dated 1st. February, 1913. This was provided with a 'thumb index' on the bottom of its pages.

In March, 1913, H. H. Anderson, formerly with the Gramophone Co., Ltd. of Hayes, Middlesex, joined the National Gramophone Co. (1913), Ltd. as its Sales Manager, and he produced another complete Marathon Records catalogue in 1913.

For anyone purchasing over £1 worth of Marathon Records from 2nd June, 1913, there was the free offer of any style of Marathon Sound Box. For over 15 shillings' worth of records there was the offer of a free, type 'D' adaptor, and for over ten shillings' worth there was offered a choice of an adaptor from models 'A', 'B' and 'C'. These offers were to terminate on 31st August.).

All Marathon Records were sold under strict price maintenance regulations. The free offer schemes were extended to 31st. October at the beginning of the new 1913-1914 season, when another new complete catalogue of Marathon Records was published. Schubert's "Unfinished Symphony" was issued on a single 12-inch Marathon Record in the October list.

A Marathon Machine catalogue was also published in October, 1913, having a "thumb index" for various sections of the catalogue and a full titles index in the sub-sections, (which would seem to indicate that recordings were also included especially as photographs of Marathon recording artists were also printed.

At that time a rumour was circulating that the Marathon Gramophone Co. (1913), Ltd. was about to issue a long-playing Marathon Record which would sell for only one shilling. This was probably fed by the fact that most major companies had brought out their shilling or one-shilling-and-a-penny records in time for the new season.

For the second year in succession the Marathon Records carried recordings made by the Winning band at the Brass Band Festival Competition held at the Crystal Palace each year since 1900. In 1912 it had been the St. Hilda Colliery Band. In the current year, 1913, it was the Irwell Springs Band.

The free offer of sound-boxes and adaptors was extended to the close of the year.

Issued in November, 1913, Marathon Record 12-2042 had a total duration playing time of 16 minutes 25 seconds, with Thomas F. Kinniburgh, bass, singing four songs. This length of playing time was unequalled by any other company's record and was twice as long as the standard 12-inch diameter discs. And the longest playing 10-inch disc was issued in the December list, No. 388, having a total playing time of 12½ minutes.

The company experienced a financial crisis in the early part of 1914, with monies being raised by mortgage debentures in April, May and June. Four directors resigned in July, 1914, including Mr. Thomas Beecham. With three new directors the company began re-advertising in the trade press in September, 1914, and issued a circular to the trade stating that it was still in business but, for the 1914-1915 season, intended to sell only the same machine models as they had previously. With the 1914-1918 war in its opening phases, the company felt it necessary to emphasise that its Marathon Records were entirely British Made.

W. Meyorwitz, who had been the musical director for Marathon

Records for the past two years retired at this time to become musical director for Joseph O'Hara's Opera Company for whom he was to produce "Tristan und Isolde" and "Madama Butterfly".

In November, 1914, Percy J. Packman, himself, demonstrated his Marathon Records at a meeting of the North London Phonograph and Gramophone Society when some imported Edison Diamond Discs were also demonstrated and comparisons made. That same month it was reported that at a Bread and Cake Manufacturers' convention, held in Winnipeg, Canada the members heard a fifteen minute address reproduced from a Marathon Record especially recorded for that event.

Following upon Packman's demonstration to the North London Society, the members paid a visit to the National Gramophone Co. (1913) Ltd recording studios in the City Road in February, 1915.

In March, 1915, a Receiver was appointed to take charge of the business under the terms of a trust deed of 7th. May, 1914, to secure £6,000 of Debenture stock. J. A. Scott was appointed on 15th. March, and another Receiver, in A. N. Gray, the manager, was appointed on 25th. March.

The last new additions to the Marathon Records catalogue had been issued at the beginning of March, 1915, although a few dealers were still advertising them during the summer of 1915.

J. V. E. Taylor, one of the new directors of the company wrote to the Registrar of Joint Stock Companies, asking that the National Gramophone Co. (1913), Ltd. should be struck from the register explaining that the assets of the company had been seized by the first debenture holders shortly after the War had begun and that these had since been realised with the sanction of the Courts and the Company, and had thus been obliged to cease doing business. There had been a loss of £11,076- 11s - 3d. up to the 30th April, 1914, and a Receiver and Manager had been appointed by the Mortgage Investment & Contract Corporation, Ltd.

The Receiver's report showed that the company had done business with the Float Electric Company for sound-boxes and had other business dealings with J. E. Hough, Ltd. (Edison Bell), with the Endolithic Manufacturing Co., Ltd. and its associated company the Crystalate Manufacturing Co. Ltd. and with the Clarion Record Co., Ltd..

The assets had been put up as an Auction Sale by Tender, the tenders having to be submitted by 12 noon on Saturday 12th. August, 1915. The assets were as one lot, including the letters patent for Great Britain, Argentina, Austria, Italy, Belgium, Brazil, Canada, France, Germany, India and Spain; the registered designs for the sound-boxes which could be used on both lateral and vertical cut discs; about 1,000 master records and about 30,000 finished Marathon Records. The recording plant, with heating cabinets and other apparatus was also included.

It would appear that then, or later, the Orchestrelle Co., Ltd., of London, acquired some or all of those assets.

The company itself was not struck from the register of Joint Stock Companies until 30th. March, 1917.

In November, 1915, "The Phono" Trader" was given to understand that the destinies of the "Marathon" company had been provided for in the future, and although the records with the Packman cut might not be sold under their usual name, that periodical believed that the business was to be re-developed as a factoring proposition.

Another Report, of December, 1915, said that the assets of the National Gramophone Co. (1913), Ltd. had been purchased and the business was to be resuscitated with records selling at 1s. 6d. for 10-inch discs and 2s. 6d. for 12-in



discs. Nothing more was heard of this.

A record with plain white labels both marked "Sample Phono Record" and dated 3rd. October, 1916, has been collected and the matrices show this disc to have been pressed from the earlier demised Marathon Records.

Now it is known that the Orchestrelle Co., Ltd. of London revealed at the beginning of 1917, that it had opened recording laboratories in Chiswell Street, London E.C., where a trio of recording experts were at work under Percy J. Packman. The other two being C. R. 'Johnny' Johnston and a Mr. Quirck, lately a recording expert for the Pathe Freres Pathophone, Ltd. of London.

The Orchestrelle Co., Ltd. was a British branch of the American Orchestrelle Compnay, both of which introduced the Vocalion gramophones with the "Graduola" device. The Aeolian Company of New York City was an associate company and when this company introduced its vertical cut, Vocalion Records in the Spring of 1918, some were pressed from Packman's earlier Marathon Record masters. The American Vocalion records were recorded at the Aeolian Company's studios at 35 West 33rd. Street, New York City, where C. R. Johnston was one of the recording experts. These red coloured vertical cut Vocalion Records had the last additions to the catalogues in March, 1920, the company having turned to lateral cut discs a few months earlier with the expiry of the patents covering the lateral cut recording method. This would appear to signal the last time any use would have been made of Packman's "V" cut method of vertical recording, the British patents for which would not have expired until 1923/5, should the annual payments have been continued.

#### THE MARATHON RECORD BAGS

From the National Gramophone Co., Ltd. the record bags had, above the registered trade mark of a soundbox with ears, the words "Marathon Record", in capital letters, while the bags from the National Gramophone Co. (1913), Ltd. had the word "Marathon" in longhand with the word "Records" underneath within the flourish.

There were a number of other differences between the record bags of the two companies. The first company had the slogan "For Quality and Quantity" which was replaced by "The Record that's Twice as Long" by the second company.

An illustration which showed how the Marathon adaptors were fitted to the tone-arms for the use of standard soundboxes had the text removed by the second company which added "(B)" to the illustration.

About needles, the first company's bags had "Marathon" Needles are strongly recommended for this record as they are specially manufactured to give a full clear tone and save your records", while the second had, "Important" - "Marathon" Records should be reproduced only with needles of the very highest quality. "Marathon" Needles give the best results for all records. Use only "Marathon" Needles and lengthen the life of your records."

To the price 2s. 6d. on the sleeves of the first company for the adaptors, the second company added 3. 6d. as well. And to the text of the first company which read, "The Marathon Record is superior to all other makes, playing up to 5 minutes each side (10-inch) as against an average of under three minutes of other makes of 10-inch records, whilst the 12-inch Marathon Records play up to 8½ minutes. Songs and musical selections can therefore be given without cuts or omissions", the second company made an alteration by deleting all reference to the 12-inch size.

Otherwise, except for a difference in lay-out and the company names, both texts were identical which read, "Marathon Records must be played with a steel needle commencing on the outer edge of the record, and playing towards the centre.

The soundbox should be set facing the front of the machine, not sideways, as with the ordinary type of machine."

"Marathon" Records can be played on any make of Disc Machine but in order to set up your Soundbox in the correct position, it may be necessary to have one of our special adaptors, as illustrated above, which enables you to use your present Soundbox." These Adaptors can be obtained from your dealer on mentioning the name and make of your machine, price 2s. 6d."

"The Marathon Soundbox, as illustrated above, has been specially designed in connection with this record, giving a clearer tone, and greater volume, and is easily attached to standard makes of machines now on the market." To be obtained of all leading dealers in the Gramophone Trade on mentioning name and make of your machine. Price 5s. Purchasers of this special Soundbox need buy no separate adaptor."

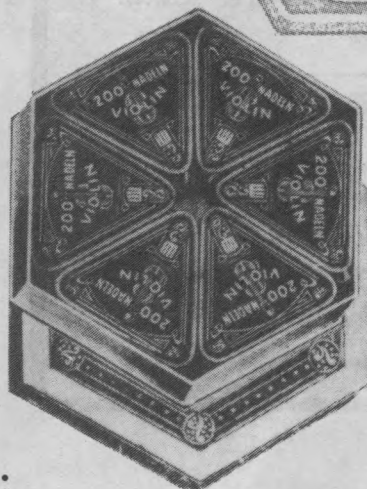
"Marathon Records are remarkable for their absence of scratch. Marathon Records are rich in tone and clear in detail. Marathon Records should be played at a speed of approximately 80 revolutions per minute, excepting where specially mentioned in brackets in the catalogue."

"Important Notice. Should you have any difficulties in obtaining supplies, or in playing these records, please communicate directly with the Company, mentioning type and make of your machine, and name and address of your nearest dealer."

"Marathon Records wear longer than any others"

#### FOOTNOTE

"Musogram Ltd" was revealed as a debtor of Hawd & Spicer, Ltd, the proprietors of the Disc Record Co. Ltd., manufacturers of disc records, when Hawd & Spicer, Ltd voluntarily wound up its affairs in 1909. It is known that the Disc Record Co. Ltd. supplied finished Musogram discs in 1908 and Hawd & Spicer, Ltd. could have supplied recording equipment, or parts, to Musogram Ltd. (We are grateful to Michael Kinnear for this information from his own researches.)



Above: The Marathon needles box advertised in Mar, 1913. Left: An advertisement in Phonographische Zeitschrift 28th Jan, 1913, by Wunderlich & Baukloh, needlemakers of Iserlohn, Germany for their 'Violin' needles. Were these highly successful needles also packaged as 'Marathon' needles for export to London?



## Important Notice to Dealers

# "A REVOLUTION IN DISC RECORDS."

The "National" Gramophone Company, Limited, beg to direct the attention of the Trade to their new Patent Phono-cut

## "MARATHON"

10" double sided Disc Records, and wish to lay stress upon the following points:—

1. They are absolutely unique in the fact that a 10-in. record plays up to 5 minutes on each side, as against  $2\frac{1}{2}$  to 3 minutes of any other make.
2. Every song or selection can be given in its entirety without omissions or cuts.
3. They can be played on any sapphire or needle disc machine, but only with a needle.
4. It is claimed that by our patent process the full beauty of the record is brought out, which will be speedily recognised by connoisseurs of music.
5. It is an undoubted fact that through our process of recording, surface scratch is practically eliminated.

Write to the

**"National" Gramophone Co.,**  
LIMITED,

**15, CITY ROAD, LONDON, E.C.**

For Lists and Terms.

Telephone No. 6921 London Wall

June 1912



## PATRIOTIC TITLES.

¶ The already strong list of patriotic titles on Marathon Records are strikingly augmented by the November supplement.

¶ Hear any of the following records—you will be convinced that they are the finest ever placed on sale:—

### TWO GREAT RECRUITING SONGS.

10-in., 2/6.

Miss HELEN BLAIN—Orch. Acct.

- 447 { Your King and Country Want You (Rubens)  
Our Island Home  
Printed Words Free of Charge.

Mr. HERBERT HEYNER—Piano Acct.

- 446 { Fall In (Cowen)  
We're all plain Civilians (Hastings)

### NATIONAL GUARDS BAND.

- 448 { Episodes in a Soldier's Life  
Descriptive—in 2 parts.  
422 { Loyal to the King March  
War March of the Priests

Mr. ROBERT HOWE—Orch. Acct.

- 449 { Who's for this Flag (Russell)  
Men of England (Capel)  
450 { Union Jack of Old England  
Soldiers of the King

12-in., 4/-

### NATIONAL GUARDS BAND.

- 2058 { Reminiscences of Scotland  
in 2 parts

### DURING THE WAR.

SOUND BOXES are given free of charge to purchasers of £1 worth of Marathon Records.

ADAPTORS are given free to all purchasers of Marathon Records to the value of 10/- or 15/-.

Let us send you full particulars.

*Marathon*

"The Record that's Twice as Long."

**The National Gramophone Co.,** (1913).  
Ltd.,

15-17, CITY ROAD, London, E.C.

Phone 6922 London Wall

Telegrams 6922 Wall, London.

November 1914



Yes Sir "TWICE as Long" and "TWICE as STRONG" More Hours of Musical enjoyment on MARATHONS than on any other Records

Mr. Marathon's Musical Monologues and Truth Talks

**Let Mr. Marathon personally conduct you through the Realms of World's Best Music in 1914 : : :**

**A POINT  
:: THAT ::  
NEEDED  
CLEARING  
:: UP ::**

**H**OW long do Marathons wear, Sir? Why, as long and longer than others. As with any make of Record, it depends on the number of times they're played. You've heard of one make of record lasting years and years and years. Of course you have; and there's no reason why that kind should not last for ever. It depends entirely on the number of times a Record is played, Sir . . .

Get  
our Jan.  
list for sure.  
Have  
you had  
your copy  
of The Dance  
Record List?  
WRITE.

**STRING BAND OF  
H.M. ROYAL  
ARTILLERY, Woolwich  
2045**

**Mirella Overture** *Gounod*  
**Romeo and Juliet**  
(Selection) *Gounod*

TWO excerpts from Gounod's lesser known Operas, but nevertheless instilled with all that charm of melodic theme which has made his "Faust" the most popular of all Operas in this country. Both numbers are daintily interpreted by this wonderful orchestra under the baton of Mr. E. Stretton; the string and wood wind instruments being particularly fine throughout.

**Mr. W. RUSHFORTH**  
Bell and Chime Solos,  
accompanied by  
**NATIONAL GUARDS  
BAND.**

**375**  
**Christmas Gems** *Partridge*  
**Bells of Auld Lang**  
*Syne Partridge*

INTRODUCES all the well-known seasonable airs, played on the Glockenspiel and chimes alternately with full band accompaniment. The effects secured are beautiful in the extreme. This is a record which cannot fail to strongly appeal to music lovers.

**JOYCE'S  
ORCHESTRA  
(for Dancing).**

**376**  
**El Choclo Tango**  
*Argentine*  
*A. A. Villoldo*  
**Ladybird Tango**  
*P. S. Robinson*

Played by the  
**NATIONAL  
GUARDS BAND.**

**NATIONAL  
GUARDS BAND.**  
(for Dancing).

**379**  
**La Rumba Tango**  
*(T. Bryan)*  
**La Belle Creole** *Farban*

**Argentine Tango**  
THE Tango has caught the country in its grip, and this fascinating dance measure is now all the rage. Here are given four of the best examples rendered at accurate dance tempo in each instance. These records are extra loud in order that they can be used for dancing purposes, for which they will be found excellent in every way.

**MARK SHERIDAN**  
Comedian, Orchestral  
Accompaniment.  
**400**

**What a game it is,  
wow! wow!**  
*Gifford & Godfrey*  
**Ragtime Mad**  
*Leo & Dowley*

GREAT! is the only word which can be applied to Mr. Mark Sheridan, who this month makes his first appearance on Marathon Records. The songs are characteristic of "Mark" in his very best vein. Certain it is that the creator of "One of the B'boys" has never done himself more justice. A record which will be thoroughly enjoyed.



The National Gramophone  
Company (1913) Limited,  
15-17 City Road,  
London,  
E.C.

10 - inch  
Double  
2/6

12 - inch  
Double  
4/-

The Marathon Records, issued by both "National" companies, bore labels in varying shades of grey printed in black and white. "Marathon", printed in long hand script, ended with a flourish sweeping back below the word. In the flourish was the word "Record". These flourishes were differently coloured according to the repertoire. Blue was used for combined voices, green for instrumentalists, pink for comedy, purple for celebrities, red for solo singers and white for bands and orchestras.

The method of marking the matrices was another unique feature on Marathon Records for the matrix numbers were suffixed by letters indicating the class of artist recorded thereon.

B M = Bands B O = Orchestra F Co = Contralto F S = Soprano I C = 'Cello  
I B = Banjo I O = Ocarina I P = Piano I Po = Piccolo I V = Violin  
I X = Xylophone O N = Organ I A = Accordeon M B = Bass M D = Vocal duo  
M T = Tenor C S = Comic song T R = Vocal trio I M = Instrumental trio

Any additional information or any known discrepancies to the above would be welcome information

The original label from the first company bore the soundbox with ears in the upper half of the label; it was later placed in the lower half. The second company had its corporate name on the labels to replace its predecessor's name. The only other variations known concerning labels lies with the different type-faces used. Marathon Records were sold by the "SERIAL" number common to both sides of each disc. A number of discrepancies among the various sources listing Marathon Records have been noted. Thus double entries are required in our list against Serial numbers 283, 357, 425, 445, and 463. Additionally, some titles and artists may not have the correct Serial numbers as issued. Serials 182 and 2063 are still requiring full details of titles, artists, composers.

Thank you to George Frow, Edward Murray Harvey, Roger Thorne, Stuart Upton, Leonard Watts for so many matrix numbers. Records marked, e.g. 142\* were specially recorded for dancing at accurate tempo & were part of the "Marathon" Dance Album.

## MARATHON RECORDS CATALOGUE

10 - inch diameter, with issue dates.

(Speed 80 rpm.

Price 2s. 6d. each)

Serial-month issued	matrix	artist	titles & composers	Serial-month issued	matrix	artist	titles & composers
101 Jly 12		National Guards Band	Casino Tanze, waltz (Gung'li) Old Comrades, march (Teike)	130 Oct 12	284CS	Yolande Noble	Jenny McGregor (James W. Tate) Keep quite close to the railings (Edgar, Barnes, Darewski)
102 Jly 12	210BM 208BM	National Guards Band	Moraimo - caprichio Espanol (Espinosa) Les patineurs - The skaters, waltz (Waldteufel)	131 Oct 12	309CS	Billy Merson	The Spaniard that blighted my life (Merson) I'm going away (Merson)
103 Jly 12		National Symphony Orch.	"I Pagliacci" - selection (Leoncavallo) The passing of Salome, waltz (A. Joyce)	132 Oct 12		Harry Champion	Carrotty (Long) I'm proud of my old bald head (Murray, Collins)
104 Jly 12		"	"Tannhäuser" - selection (Wagner) "Ballet Egyptien" - selection (Luigini)	133 Oct 12		Jack Charman	He played it on his fiddle-de-dee (Goetz, I. Berlin)
105 Jly 12		Victor Opferman - violin	Berceuse (Daube) Humoreske (Dvorak)	134 Oct 12		Jack Charman	Who were you with last night? (Godfrey, M. Sheridan)
106 Jly 12		A violin & flute duo	Souvenir (Drdla) Serenade (Schubert)	135 Oct 12	307IP	Herr W. Meyrowitz, piano	T.R.O.U.B.L.E (Collins, Terry) Whistling Barney Malone (Dodds, Goffin)
107 Jly 12		A violin & flute duo violin, flute, cello trio	The herd girl's dream (Labitzky) Serenade (Titi)	136 Oct 12	308IP	"	Home, sweet home (Bishop, transcr. Thalberg) "Tales of Hoffmann" - Barcarole (Offenbach transcr. Meyrowitz)
108 Jly 12		Stanley Kirkby	The Trumpeter (Airlie Dix) a) Two eyes of grey (D. McGeoch)	137 Nov 12		Billy Whitlock, xylo. "	Jolly coons (Whitlock) The Islanders' March (Whitlock)
109 Jly 12		Stanley Kirkby	I wonder if you miss me sometime (Scott) My dreams (P. Tosti)	138 Nov 12	346BM	St. Hilda's Colliery Prize Band, cond. James Oliver	The President, march (German) Death or glory, march (Hale)
110 Jly 12	236MB 245MB	Robert Carr	The green isle of Erin (Roeckel) Love, could I only tell thee (Capel)	139 Nov 12	289BM	National Guards Band	Cleadow Park (Greenwood) Nearer, my God, to Thee (Rev. Dykes)
111 Jly 12	234MB 2345MB	Robert Carr	The ringers (H. Lohr) Reuben Ranzo (E. Coates)	140 Nov 12		National Guards Band	"Henry VIII Dances (Edward German) Shepherd's Dance, Morris Dance and Torch Dance
112 Jly 12	237MB 238MB	Robert Carr	When the convent bell is ringing (Mellor, Clifford, Trevor) The little shepherdess of Devon (Harrington, Hemley)	141 Nov 12		National Guards Band	Aurora March (Unrath) Waldmere March (Losey)
113 Jly 12		Robert Howe	Nirvana (S. Adams) An old garden (H. Temple)	142 Nov 12		National Guards Band	"Si j'etais Roi" - Ouverture (Adam) "Fra Diavolo" - Ouverture (Auber)
114 Jly 12	244MB 246MB	Robert Howe	The two grenadiers (R. Schumann) a) Until (W. Sanderson) b) Youth (Allitsen)	143 Nov 12	373BM	National Guards Band	Now and then, polka (Coote) La Czarina Mazurka (L. Ganné)
115 Jly 12		Jack Charman	It was three o'clock in the morning (David, Penso) Patricia (M. Scott)	144 Nov 12		National Symphony Orch.	"The Girl in the Taxi" - Waltzes (J. Gilbert) Remembrance Waltz (Archibald Joyce)
116 Jly 12		Jack Charman	I am busy in the city, Kitty Alexander's ragtime band (I. Berlin)	145 Nov 12		National Symphony Orch.	The Eternal Waltz (Franz Lehar) "The Pink Lady" - Waltz (Ivan Caryll)
117 Jly 12		Harry Cove	Just a wee deoch an' Doris (H. Lauder) My baby (Rule, Pelham)	146 Nov 12		National Symphony Orch.	Love's last word, waltz (Cremieux) Dolores, valse (Waldteufel)
118 Oct 12	291BM 334BM	National Guards Band	The Siamese Patrol (P. Linke) The camels' parade (Rohmer, Thurban)	147 Nov 12		National Symphony Orch.	The policeman's holiday - two step (M. Ewing) Burglar Bill - two step (Godin)
119 Oct 12		National Guards Band	Marathon march (Gay) Our sailor king (Gay)	148 Dec 12		Charles Draper, clarinet	Concertino, part 1 (C. M. von Weber) Concertino, part 2 (C. M. von Weber)
120 Oct 12	288BM 292BM	National Guards Band	Red Pepper - A spicy rag (H. Lodge) The Gnat (Eckersley)	149 Nov 12		Señor Jose Gomez, violin	"Thais" - Meditation (Massenet) Cavatina (Raff)
121 Oct 12	296BO 297BO	National Symphony Orch.	"Gipsy Love" - selection 1 (Franz Lehar) "Gipsy Love" - selection 2 (Franz Lehar)	150 Nov 12	329IX	Billy Whitlock, xylo.	"Serse" - Largo (Handel) Traumerei (R. Schumann)
122 Oct 12	263BO 264BO	National Symphony Orch.	"African Dances" (M. Rting) - a) Call to the feast b) The narrator c) Luleta's Dance d) Dance of the Warriors	151 Nov 12		Carrie Lanceley	The Kentucky Patrol (Whitlock) Keep on, rag (Whitlock)
123 Oct 12	326BO 327BO	National Symphony Orch.	In a pagoda (Bratten) On the road to Zag-a Zig (Herman Finck)	152 Nov 12	368MB	Frederic Gregory	Ave Maria (Schubert) Serenade (Gounod)
124 Oct 12		Carrie Lanceley	The children's home (Sir F. Cowen) Sing, sweet bird (Ganné)	153 Nov 12	369MB	"	Be a man (Cooke, Pether) The young carabineer (Tunbridge)
125 Oct 12		Philip Ritte	When shadows gather (C. Marshall) Bring back the sunshine (Deane)	154 Nov 12		Gwynne Davies	I hear you calling me (C. Marshall) Somewhere a voice is calling (Tate)
126 Oct 12	269MB 324MB	Robert Howe	Anchored (Watson) The little hero (Adams)	155 Nov 12		Gerald O'Brien	Let me dream again (Sullivan) Your heart will call me home (Tate)
127 Oct 12		Robert Howe	Three for Jack (Squire) Will o' the Wisp (Cherry)	156 Nov 12		Robert Howe	Lorraine, Lorraine, Lorraine (Capel) Drake goes west (Edward German)
128 Oct 12		Gerald O'Brien	Macushia (Macmurrough) The minstrel boy (traditional, arr. Moore)			Wilfred Platt	Simon the cellarer (Hatton) The diver (Loder)
129 Oct 12	285CS 282CS	Yolande Noble	Let's all go into the ballroom (Allen, Murphy) Joshuah (Arthurs, Lee)			"	



Serial.					2091				
month	matrix	artist	titles & composers		month	matrix	artist	titles & composers	
157		Harry Champion	w.orch.	Have a drop of gin, Joe(Tabrar,Burley)	190		Marathon Concert Party	The Christmas Party-descriptive,part 1	
Nov 12		"	"	I was holding my cokernut(Collins, Burley)	Dec 12		"	"	part 2
158		Jack Charman	w.orch	Hello! Susie Green(Barret,Darewski)	191		Gladys Huxley	If you feel lonely (Stretton,Thurban)	
Nov 12		"	"	I want a girl (Dillon,von Tilzer)	Dec 12		"	Love me just a little, but more(Haines,Lutz)	
159		Fred Elton	w.orch.	C. O. H. E. N. (Elton)	192	410CS	Billy Merson	w.orch	The Gay Cavalier (Merson)
Nov 12		"	"	The glad, glad eye (Elton)	Dec 12	310CS	"	"	The yacht I've not got (Merson)
160		Vera Wooton		Come for a stroll on the Jetty(Staunton, Cuthbertson)	(has 410CR and 310CR on labels)				
Dec 12		"		The tale that Mary told the soldier(Lambe)	193		Harry Champion	w.orch	The ragtime shop (Collins,Burley)
161	379TR	Marathon Ragtime Trio		Oh! You beautiful doll(Brown,Ayer) acc.orch.	Dec 12		"	Daisy's daisy roots (Murray,Rogers)	
Nov 12	380TR	"		The gaby glide (Pitcher,Hirsch) "	194		National Guards Band	Prairie Flower, march (J. Ord-Hume)	
162		Marathon Ragtime Trio		Everybody's doing it (Irving Berlin) acc.orch	Feb 13		"	Lynwood, march (J. Ord-Hume)	
Nov 12		"		Hitchy Koo (Muir Abrahams) "	195	537BO	National Symphony Orch.	The ripping rag (Scott,Wildman)	
163*		National Guards Band		Royal Scots Lancers- figs 1,2,3 (arr.Wright)	Feb 13	437BO	"	El Deseo waltz (Era)	
Dec 12		"		" " " figs 4 & 5 ( " )	196*		National Symphony Orch.	The ragtime violin- two step (I. Berlin)	
164*		National Guards Band		Flowers of the North Quadrilles-pt.1(arr.Scott-	Feb 13		"	Sandy Mac - two step (Meredith,Kay)	
Dec 12		"		" " " " " pt.2( " Skinner)	197	500BO	National Symphony Orch.	Pirouette (Herman Finck)	
165		McKenzie Murdoch			Feb 13	475BO	"	The butterfly's ball (Higgins)	
Dec 12		Guarnerius violin		Mauchline	198	412IV	E.Meier	violin w.pno	Berceuse de 'Jocelyn' (Godard)
		"		The Auld Hoose	Dec 13	413IV	"	"	Nocturne in E flat (Chopin)
166		McKenzie Murdoch			199	483IO	Professor M. Tapiero		Bruna Waltz (Tapiero)
Dec 12		Guarnerius violin		Highland boat song (trad, arr. Murdoch)	Feb 13		ocarina w. orch		Echo Mazurka (Tapiero)
		"		Scottish gems of today (arr.Murdoch)		483IO	"	Professor Tapiero's amazing akili on the ocarina is world famous. The solo instrument is recorded to perfection.	
167		Pipe Major H.Forsyth		Medley of Scottish Airts,a.Cock of the north, Miss Drummond of Perth,Miss McLeod of Raasay,Highland Laddie	200		Emilie Hayes	w.pno	All aboard for Bye-Bye Land (Harrington, Barnes, Scott)
Dec 12		bagpipes w.drums		Medley of Scottish Airts,b.Barren Rock of Aden, Highland Fling, Christmas Carousal,Campells are coming	Mar 13		"	"	The land of I Dunno Where(Leigh,Pether)
168		Alan Turner	acc.pno	A hundred pipers (trad.)			Vera Moore		Bring back my golden dreams (Meyer)
Dec 12		"	"	The land o' the leal(Old Scots song)	Feb 13		"		All that I ask is love (Seldon)
169		Tom F. Kinniburgh	w.orch.	Annie Laurie (Lady J.W.Scott)	202		Gerald O'Brien	w.pno	Sympathy (Marshall)
Dec 12		"	"	Loch Lomond (Lady J.W.Scott)	Feb 13		"	"	My sweetheart when a boy (Morgan)
170		Harry Cove	w.orch	They'll no ken you're a Scotsman(Bruce)	203		Robert Howe	w.orch.	"Gipsy Love" - Love and wine (F.Lehar)
Dec 12		"	"	Hey, mon Sandy (Lawson)	Feb 13		"	"	Ho! Jolly Jenkin (Sir Arthur Sullivan)
171		Harry Cove	w.orch	It's nice when you love a wee lassie(Lauder)	The possessor of a full, rich, bass-baritone and a vigorous vocal method, Mr.Howe is one of the most successful record makers. The faithfulness of the 'Marathon' system of recording is nowhere more strikingly demonstrated than in these records.				
Dec 12		"	"	The same as his father before him(Wells,Terry, Lauder)	204		Alan Turner	w.pno	Auld Lang Syne (Burns, trad.)
172	425BM	National Guards Band		Onward Christian Soldiers(Sullivan)	Feb 13		Frederic Gregory	"	The miner's dream of home(Godwin,Dryden)
Dec 12	426BM	"		"Messiah" - Hallelujah Chorus (Handel)	205		Mr. Pen Caws (Charles Penrose, laughing comedian)		
173		National Guards Band		Christmas melodies, part 1	Feb 13		"	w.pno	He'd a funny little way with him(Penrose)
Dec 12		"		" " " part 2 ]- played by double-brass quartet			"	"	The laughing family (Penrose)
174	427BM	National Guards Band		A motor ride - descriptive (T.Bidgood)	206		Billy Merson	w.orch.	The bandit (Merson)
Dec 12	428BM	"		A hunting scene - descriptive (	Feb 13		"	"	It's going to be a serious thing for England (Merson)
175*		National Guards Band		The crab's crawl - one step (A.du Blanc)	207		Harry Cove	w.orch.	The ragtime violin(Irving Berlin)
Dec 12		"		S. R. Henry's Schottische (Henry)	Feb 13		"	"	Waiting for the Robert E.Lee(Muir)
176*		National Guards Band		The wearing of the Green, lancers-fig.1,2,3(Kaps)			"		
Dec 12		"		" " " " " " " -fig.4 & 5(Kaps)	208		Harry Cove	w.orch.	Mister Cupid (Bert Weston)
177*		National Guards Band		The coster's wooing - barn dance(William Rimmer)	Feb 13		"	"	M.A.D.A.M. (F.Arthurs)
Dec 12		"		Jolly fellows galop (Lustigbruder)(Faust)	209		Harry Cove	w.orch.	Ring-a-ring o' roses (Frank Leo)
178*		National Symphony Orch.		Sir Roger de Coverley-round dance (trad.)	Feb 13		"	"	If we all went on strike(David,Beck,Penso)
Dec 12		"		Invitation to the waltz (von Weber)	Mr. Cove's versatility is strikingly demonstrated in these records. His enunciation is clear and distinct; thus every humorous point may be thoroughly enjoyed.				
179*		National Symphony Orch.		I'll dance till the sun breaks through-two step (A.Joyce)	210		Harry Cove & Frederic Gregory		There's a girl in Havana(Goetz,Sloane)
Dec 12		"		Have you forgotten? - waltz (Archibald Joyce)	Feb 13		"	w.orch.	I want to be in Dixie(I.Berlin,T.Snyder)
180	348BB	St.Hilda's Colliery Band		The Conqueror March (Moorhouse)	211		Harry Bayes		Pucker up your lips, Miss Lindy(von Tilzer)
Feb 13	292BM	National Guards Band		The above recording, and those on 137 & 138 are played by the band which won the 1,000 Guinea Trophy at the Crystal Palace, 1912	Feb 13		"		Take me to Fairyland (Edgar, Barnes)
181		James Glover	w.orch	The Holy City (Stephen Adams-real name Michael The Star of Bethlehem(S.Adams) Maybrick)			Leighton Gosforth	w.orch.	with great sentimental hits of the 1912-13 pantomimes
Dec 12		"	"		212		"	"	Take me back to your garden of love(Goetz, Osborne)
182		Margaret Balfour	w.pno	Land of Hope and Glory. (Elgar)	Feb 13		"	"	My heart is with you tonight(Mills,Scott)
Dec 12		"	"	The Lost Chord (Sir, A. Sullivan)	213		Gladys Huxley		The wizard's spell (Bateman,Openshaw)
183		A. Kellet	w.pno	She is far from the land(Lambert)	Feb 13		"		I like you in your Sunday clothes(Murphy, David)
Dec 12		"		I'll sing thee songs of Araby (F.Clary)	214		Flora Cromer		There's an easy breezy way about a sailor (Trevor,Wright)
		(Tenor soloist of St.Paul's Cathedral)			Feb 13		"		I'd like to go on a honeymoon(Wildman,Edgar)
184	271MB	Robert Howe	w.pno	Once aboard the lugger (D.D.Slater)	215		Glays Huxley		Saturday afternoon till Sunday morning (Herman Darewski)
Dec 12	270MB	"	"	A sailor's dance (J.L.Molloy)	Feb 13		"		I do love my wife (Castling, Murphy)
186		St.Paul's Cathedral Choir		Good Kind Wenceslas (trad.)	216		National Guards Band		Pleasureland - part 1 (arr.Neat)
Dec 12		"		A Virgin Unspotted (trad.)	Mar 13		"		part 2 (arr.Neat)
187		St.Paul's Cathedral Choir		Good Christian Men Rejoice (trad.)	Introduces the cream of the hits of the 1912-13 pantomimes.A particularly attractive record.				
Dec 12		"		The First Nowell (trad.)	217		National Guards Band		The Irish Patrol (Irish patriotic airs)
		Mr. Pen Caws	-	Raconteur & laughing comedian, w. piano. London "Street Arab" stories,touchingly told. (by Charles Penrose, under pseudonym)	Mar 13		"		The Welsh Patrol (Welsh patriotic airs)
188		"		Johnny, you and me (Corney Grain)					
Dec 12		"		Christmas and bells (with bells)(Mayne,Harris)					
189		Olive Twain	-	Society Entertainer Jack and the beanstalk (trad.)					
Dec 12		"		The story of Goldilocks and the three bears(trad)					

Serial month issued	matrix	artists	titles & composers	Serial month issued	matrix	
218		National Guards Band	The Contest, march (J.Ord-Hume)	252		Gwynne Davies w.pno O'Na Bydd Ain Haf o Hyd (Wm Davies)
Mar 13		"	The Cuirissiers, march(Robinson)	Apr 13		" " Yr Hen Gerddor- The old minstrel
219		National Symphony Orch.	"Ballet Egyptien" - part 1 (Luigini)	253		National Guards Band The Scotch Patrol (Pitt)
Mar 13		"	" " - part 2 ( " )	May 13		" The English Patrol (Pitt)
220		National Symphony Orch.	"Ballet Egyptien" - part 3 (Luigini)	254		National Guards Band Marche Militaire (Schubert)
Mar 13		"	" " - part 4 ( " )	May 13		" Mussinan March (Carl)
221		Oily Oakley bjo.w.orch	The darkey's awakening (Lansing)	255	520BM	National Guards Band Lancashire Clogs (E. Grimshaw)
Mar 13		" " "	Sweet jasmine (Oakley)	May 13	559BM	" The parade of the soldiers (L.Jesse!)
222		Billy Whitlock xylo.w.o.	All O.T. (Whitlock)			Contains clever 'muted' instrument effects
Mar 13		" " "	Up the river, waltz (Whitlock)	256		National Symphony Orch. "Oberon" - overture, part 1 (von Weber)
223	48710	Professor M. Tapiero		May 13		" " - overture, part 2 (von Weber)
Mar 13		ocarina w.orch	"Semiramide" - overture (Rossini)			The overture is given complete
224	48810	" " "	La Paloma (Yradier) (has pink labels)	257		National Symphony Orch Valse triste (Sibelius)
Mar 13		Thomas Thomas w.pno	Like stars above (W.H.Squire)	May 13		" Praeludium (Jarnefeldt)
225		" " "	She wore a wreath of roses (Knight)	258	402IV	McKenzie Murdoch w.pno Auld Robin Gray(trad.arr.Murdoch)
Mar 13		Arthur Kellet, tenor solist of St.Paul's Cathedral		May 13	397IV	" East Neuch o' Fife (trad.arr.Murdoch)
226		" w.pno	An evening song (Blumenthal)			In these numbers Mr.Murdoch demonstrates all that amazing skill which has won for him the title "The Scottish Paganini". They were played on a genuine Guaneries, the tone of which is faithfully preserved.
Mar 13		" " "	Adieu Marie (Stephen Adams)	259		Professor M. Tapiero ocarina with orchestra
227		Alan Turner w.pno	John Peel (trad.)	May 13		" Castel Raimondo, march (Battachiar)
Mar 13		" " "	The farmer's boy (trad.)			"Moses in Egypt"- Fantasia(Rossini, arr. Tapiero)
228		Frank Lynne w.orch.	The ready reckoner(Ellerton,Mayne)	260	474FCo	Margaret Balfour w.pno Still as the night (Bohm)
Mar 13		" " "	Give me my fourpence back(Ellerton,Mayne)	May 13	477FCo	" My dear Soul (W. Sanderson)
229		Phil Parsons w.orch	All through following the footprints in the snow (Edgar)			Miss Balfour is very highly esteemed in the best concert circles
Mar 13		" " "	All through the Wedding March(Mills,Scott)	261		Carrie Lanceley w.pno & vin.Serenade (Gounod)
230	571CS	Henry Bayes w.orch	The ragtime jockeyman (Irving Berlin)	May 13		Joseph Schofield cello w. organ The Rosary (Ethelbert Nevin)
Mar 13	570CS	" " "	The wedding glide (Lou Hirsch)	262		Robert Howe w.orch. "Der Trompeter von Sakkingen" - Werner's farewell (Nessler)
231		Charles Draper cft.w.pno	Coming through the rye (trad.arr.Clarke)	May 13		" " The Yeoman's Wedding Song (Poniatowski)
Mar 13		" " "	Ye banks and braes (trad.arr.Clarke)	263		May Mars w.orch. In the shadows of the pyramids (Ball)
232		Frederic Gregory w.orch.	Every man a soldier (Stanley)	May 13		" Let me kiss those tears away(Mills,Scott)
Mar 13		" " "	A sergeant of the line (W.H.Squire)	264		Phil Parsons w.orch. I'm on my holiday (Mellor,Gifford)
233	454CS	Eric Foster (Tyneside comedian)		May 13		" Here's another one off for a sailor (Barnes,Weston)
Mar 13		" " "	Last Neet (Foster)	265		Frank Lynne w.orch There's no flies on father(Ellerton,Mayne)
234	455CS	" " "	Keep your feet still,Geordie Hinnie(trad,Foster)	May 13		Jack Charman " Dickie Bird (Clifford,Godfrey)
Mar 13		Eric Foster " "	The grocery store (Foster)			Mr. Frank Lynne is an original comedian who is exceedingly popular in the Midlands. His efforts will be thoroughly enjoyed.
235		" " "	Industrious Geordie (Foster)	266		Joseph Schofield cello w.pno. Minuet(Boccherini)
Mar 13		Eric Foster " "	Garritty (Foster)	May 13		" " Siciliana (Pergolesi)
236		" " "	Haak's Men at the Battle of Waterloo(Foster)	267		National Guards Band "Zampa" - overture, part 1 (Herold)
Apr 13		National Guards Band	Forward March (Doppler)	Jun 13		" " - overture, part 2
237		" " "	The Gladiators farewell, march(Blankenburg)	268		National Symphony Orch. "Oh! Oh! Delphine"-selection (I.Caryll)
Apr 13		National Guards Band	Die Hydropaten Waltz (Gung'l)	Jun 13		" " " -Venus Waltz(I.Caryll)
238*		" " "	Waltz from 'Coppelia' ballet(Delibes)	269		Herr W. Meyrowitz piano Polish dance (Scharwenka)
Apr 13		National Guards Band	Alexander's ragtime band-two step(Irving Berlin)	Jun 13		" Menuet (Paderewski)
239		" " "	Dixie revels - two step (Robinson)	270		Gwladys Griffiths w.pno The slave song (Teresa del Riego)
Apr 13		National Symphony Orch.	"The Magic Flute" - overture, part 1 (Mozart)	Jun 13		" When Barney comes over the hill(Meyrowitz)
240		" " "	" " " - overture, part 2 (Mozart)	271		Arthur Kellet w.pno Where my caravan has rested (H.Lohr)
Apr 13		National Symphony Orch.	"The Dancing Mistress" - selection,1 (Monckton)	Jun 13		" My little grey home in the west (H.Lohr)
241	59780	National Symphony Orch.	A darkie's jubilee (Turner)	272	547MBc	Ceredig Walters w.pno Bashful Tom (Kemp)
Apr 13	519BM	National Guards Band	Dream on the ocean (Gung'l)	Jun 13	251MBc	Robert Howe Dear Homeland (Slaughter)
242		James Glover cornet, with full band	The Rosary (Ethelbert Nevin)	273		Ceredig Walters w.pno At Santa Barbara (Kennedy Russell)
Jun 13		" " "	The lost chord (Sir Arthur Sullivan)	Jun 13		" Corisande (Sanderson)
243		Joseph Schofield cello acc. piano		274		Henry Bayes w.orch That mellow melody(G. W. Meyer)
Apr 13		" " "	La Cinquantaine (G. Marie)	Jun 13		" That ragtime dinnertime band(Wal Chandler, Will E. Haines)
244	5041Bo	Oily Oakley, bjo.w.pno	A dusky belle (Oakley)	275		Jack Charman w.orch Dear old Rose(G. W. Meyer)
Apr 13	5061Bo	" " "	The spirit of the glen (Oakley)	Jun		" Oh! I do love you, my Orange Girl(Tom Mellor) & Huntley Trevor)
245		A.Kellet & Frederic Gregory	"Lily of Killarney" - The moon hath raised her lamp above (Benedict)	276		National Guards Band Marche Lorraine (Louis Ganné)
Apr 13		" " "	Watchman, what of the night(Sergeant)	Jun 13		" Le père de la victoire (Louis Ganné)
246	341MBc	Robert Howe w.pno	The adventurer (Godfrey)	277		National Guards Band Bravada March (Starke)
Apr 13	442MBc	" w.orch.Glorious Devon (Edward German)		Jul 13		" Wedding bells(with chimes)(W.Rimmer)
247		Wilfrid Platt	Rocked in the cradle of the deep (Roeckel)	278		National Guards Band Pomp and Circumstance March, No.2 (Elgar)
Apr 13		" " "	In cellar cool (Old German song)	Jul 13		" Salut d'amour (Elgar)
248		May Mars w.orch.	Waltz me in Ragtime (Mills, Scott)	279		National Symphony Orch. "The jewels of the Madonna"-Entr'acte (Wolf-Ferrari)
Apr 13		" " "	My boy (Barnes, Weston)	Jul 13		" Passe Pied (Delibes)
249		Frank Lynne w.orch.	I sent my sister Cisie to assist'er(Sullivan)	280		George Ackroyd flute w.pno. Swallows' flight (Ernesto Kohler)
Apr 13		" " "	Major Dum Dum (Edgar)	Jul 13		" " Shepherds' Idyll (Ernesto Kohler)
250		Frank Powell w.orch.	The por-tah (Hyde, Pether)	281		
Apr 13		" " "	P. C. Brown (Power)	282		Guido Gialdini whistler w.orch. "Puppchen"-My heart's desire(Gilbert)
			Mr. Powell is one of the most genuinely funny comedians, and is being 'starred' wherever he appears. He is exclusive to 'Marathon' records.	Jul 13		" " " Winter March (J.Gilbert)
251		Hayman & Franklin (The Hebrew Duo)	A Complete Music Hall Sketch			
Apr 13		" " "	Cohen's Mistake 2 parts (Hayman)			
			A screamingly funny sketch, which tells how Cohen is induced to subscribe to the funds of an orphanage.			



Serial Month issued	matrix	artists		titles & composers
283 Nov 13		Carrie Lanceley Madame Sarmiento	w.pno	Lily of my heart (Henry Gheel) La Villanelle (E.dell'Acqua)sung in French
284 Jly 13		Ivor Walters	w.pno	Roses (Stephen Adams) The last watch (Ciro Pinsuti)
285 Jly 13		Helen Goodwright	w.pno	The better land (F. H. Cowen) When you come home (W. H. Squire)
286 Jly 13		Marcus Thomson	w.pno	The devout lover (M. V. White) Beauty's eyes (P. Tosti)
287 Jly 13		Ceredig Walters	w.pno	Jack Briton (W. H. Squire) Absent (J. W. Metcalf)
288 Jly 13		Gus Harris	w.orch	Hello, silvery sea (Castling, Murphy) Let's go to the church (Collins, Rogers) Gus Harris is great. He is London's latest chorus comedian and is creating a furor wherever he appears. To hear him in one of his rollicking chorus numbers is to realise the utmost that can be done with songs of this type.
289 Jly 13		Henry Bayes	w.orch.	The trail of the Lonesome Pine (Carroll, Fields) On the Mississippi (Carroll, Fields)
290 Aug 13	682BM.National Guards Band 681BM	"		"Lohengrin" - Introduction to Act.3 (R.Wagner) Tannhäuser - Grand March (R. Wagner)
291 Aug 13	644BM National Guards Band 613BM	"		National Emblem, march (E. E. Bagley) The Blue Riband, march (Gustave Bollag)
292 Aug 13	National Symphony Orch	"		'Neath the trees (Henri Dupret) 'Les Millions d'Arlequin" - Serenade (Drigo)
293 Aug 13	James Glover	trumpet w.full band		Mary (Richardson) The children's home (Sir F. Cowen)
294 Aug 13	Billy Whitlock	xylo.w.orch.		Torchlight march (Whitlock) Moonlight Capers (Whitlock)
295 Aug 13	Joseph Schofield	cello w.pno		Serenade (W. H. Squire) Berceuse de 'Jocelyn' (Godard)
296 Aug 13	Emilie Hayes	w.pno		Someday, sometime (Godfrey, Gifford, Knight) Just to be near you (Godfrey, Gifford, Wright)
297 Aug 13	Helena Goodwright	w.pno		Angus McDonald (Roeckel) Love's Coronation (Florence Aylward)
298 Aug 13	641MB Ceredig Walters 630MB J. Dickinson	w.orch.		The veteran's song (S.Adams) Lighterman Tom (W. H. Squire)
299 Aug 13	678MB Robert Howe 679MB	w.pno		A Dinder Courtship (Eric Coates) The Floral Dance (Katie Moss)
300 Aug 13	Helen Blain	w.pno		Callers' Herrin' (trad.) a) John Anderson, my Joe (trad) b) Gala Water (trad.)
301 Aug 13	Anderson Nicol			The Scottish Emigrant's Farewell (trad.) Afton Water (trad.)
302 Aug 13	Frank Powell	w.orch.		The signalman's story (W. Hyde) On the Line (W. Hyde)
303 Aug 13	Gus Harris	w.orch		I want to see the fairies (Castling, Murphy) Show me the train (Castling, Murphy)
304 Aug 13	Harry Cove	w.orch		The burglar rag (Brady, Mahoney, Ferguson) Hey Ho! Can't you hear the steamer? (Godfrey, Wright)
305 Sep 13	H.M.Royal Artillery Band, cond. E.C.Stretton			"Aida" - selection 1 (Verdi) " - selection 2 (Verdi)
306 Sep 13	National Guards Band			Punjaub March (Charles Payne) Bulgarian Patrol (Stephanoff)
307 Sep 13	714BM National Guards Band 652BM			Spanish Dance No.5 (Moskowski) El Abanico - Spanish march (Javaloyes)
308 Sep 13	National Symphony Orch.			Amoranda (M. Ring) The whispering of the flowers (von Blon)
309 Sep 13	688IPo George Ackroyd 689IPo	piccolo w.orch.		The deep blue sea (M.Brewer) Weel may the keel row (trad. arr. Bonnisseau)
310 Sep 13	751IV David de Groot 770IV	violin w.pno		Souvenir de Posen (Wieniewski) Czardas (Monti)
311 Sep 13	Guido Gialdini	whistler w.orch.		Charme d'amour (Kendall) In the shadows (Herman Finck)
312 Sep 13	Angelo Rosselli	w.pno		Santa Lucia - Neapolitan song (Cottra) O Sole mio (di Capua)
313 Sep 13	Angelo Rosselli	w.orch		"I Pagliacci" - Vesti la giubba (Leoncavallo) "La Tosca" - E lucevan le stelle (Puccini)
314 Sep 13	Anderson Nicol			Mary of Argyle (Nelson) The banks of Allan Water (trad.)
315 Nov 13	Ceredig Walters	w.pno		Pais (W. H. Squire) Thy sentinel am I (Watson)
316 Sep 13	580MB Herbert Heyner 581MB	w.pno		On the road to Mandalay (Kipling, Hedgecock) Danny Deever (W.Damrosch)
317 Sep 13	690MB Robert Howe 691MB	w.orch		The Powder Monkey (Watson) The Midshipmite (Stephen Adams)
318 Sep 13	May Mars	w.orch.		The six telegrams (Mills, Scott) Molly Molloy (Mills, Scott)
319 Sep 13	704CS Billy Merson 705CS	w.orch		A prairie life for me (Merson) The wreck of the Dover Express (Merson)
320 Sep 13	Gus Harris "The People's Chorus Idol"	w.orch		Whoops, let's do it again (Hargreaves) Tonight's the night (Castling)
321 Sep 13	Gus Harris	w.orch		Telling the story (Murphy, Castling) I went to dance (Edwards)
322 Oct 13	National Scottish Band			Scottish Reels, part 1 - The Devil among the tailors, Mason's apron, Clean pea strae, Soldier's joy. Scottish Reels, part 2 - Speed the plough, Mrs. Macleod, Fairy dance, The wind that shakes the barley.
323 Oct 13	National Scottish Band			Scottish Reels, part 3 - Cameron's got his wife again, Speed the plough, Jenny Dang the weaver, Highland whisky. Scottish reels, part 4 - The piper o' Dundee Jessie Smith, Rachel Rae, Reel of Tulloch
324 Sep 13	Pipe-Major Harold Forsyth bagpipes, with drums			"Gledarnal Highlanders" - airs arr.Forsyth-Tullochgroam-Strathspey, Reel of Tulloch. "Corn Riggs" - airs arr.Forsyth- Lord Lovat's Lament-march, Inverness Rant-Strathspey, Blue bonnets over the border-march.
325 Sep 13	716FS Carrie Lanceley 717FS	w.pno		The last rose of summer (Moore) Good-bye (P. Tosti)
326 Sep 13	790BM National Scottish Band 791BM			"Flowers of Edinburgh", part.1-The original, The lass o' Patie's Mill. (trad.) "Flowers of Edinburgh", part.2-East Neuk o' Fife, The bottom of the bunch bowl.(trad.)
327 Sep 13	National Scottish Band			"Petronella Country Dance", intro.- The original, The dashing white sergeant(trad.) "Petronella Country Dance", intro - My love she's but a lassie yet, & The rose tree(trad.)
328 Oct 13	H.M.Royal Artillery Band cond. E. C. Stretton			Birthday March (Kuhne) Castaldo March (Novacek)
329 Oct 13	National Guards Band			Niebelungen March (Wagner) Triumphal March (Robinson)
330 Oct 13	712BM National Guards March 756BM			San Lorenzo March (C. A. Silva) The ragtime violin (Irving Berlin)
331 Oct 13	National Symphony Orch.			Dear Brown Eyes, waltz (Frank Canham) Vivandiere March (Robinson)
332 Nov 13	750BO David de Groot's Orch. 749BO			"I Pagliacci" - selection 1 (Leoncavallo) "I Pagliacci" - selection 2 (Leoncavallo)
333 Oct 13	Joseph Schofield	cello w.piano		The Coulin (Sir F.Cruise, M.Esposito) Carolans Concerto (Sir F.Cruise, M.Esposito)
334 Oct 13	Marcel Bonneman	violin w.pno		Berceuse (Gabriel Faure) Canzonetta (d'Ambrosio) Op.6.
335 Oct 13	Olly Oakley "The Banjo King"	w.piano		Husarenritt (Spindler) Camptown Carnival (J. Morley)
336 Oct 13	Angelo Rosselli	w.orch		"Otello" - Morte di Otello (Verdi) "I Pagliacci" - Serenade (Leoncavallo)
337 ??	Emilie Hayes	w.pno		Come sing to me (Thompson) Sing me to sleep (Greene) Although this disc appeared in an advertisement as 357 (Nov.13) it is not printed in the Company's official supplement for Nov.13. Neither 337 nor 357 is there. Both are printed in the Feb 14 supplement as we have them in this listing. We have not seen the Dec. 1913, nor the Jan. 1914 official supplements.
338 Oct 13	763MT Anderson Nicol 764MT	w.pno		Duncan Gray (trad.) The Skye Boat Song (trad.)
339 Oct 13	Helen Blain	w.pno		Annie Laurie (Lady J. W. Scott) Castles in the air (R.Adams)
340 Oct 13	Marcus Thomson	w.pno		How deep the slumber of the floods (Loewe) Sombre woods (Lully)
341 Oct 13	Robert Howe	w.pno		The Blue Dagoon (Kennedy Russell) The Bedouin Love Song (Ciro Pinsuti)
342 Oct 13	Marie Suart and Robert Howe	w.pno		Oh! That we two were Maying (Ethelbert Nevin) Still as the night (Carl Bohm)
343 Oct 13	794MB Ceredig Walters 795MB	w.pno		The ballad monger (Easthope Martin) Sweet early violets (Sherrington)
344 Nov 13	London Church Choir and Quartette			All hail the power of Jesu's name (Shrubsole) Hark! Hark! My soul (Smart)
345 Oct 13	Frank Powell	w.orch		The Postman (Given) The ocean blue (Matcham, Selby)

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Serial	Month	matrix	artists		titles & composers	Serial	Month	matrix	artists		titles & composers
346	Oct 13	775CS	Gus Harris	w.orch	Marriage (G.Collins)	379	Dec 13		National Guards Band		La rumba tango (T. Bryan)
347	Oct 13	776CS	"	"	A girl (Collins, Murray)	380	Dec 13	784Bo	Oilly Oakley	bjo. w.pno	La Belle Creole (Farban)
348	Oct 13	726MB	Ceredig Walters	w.pno	Lilac time (Willerby)	381	Dec 13	7961Po	Robert Murchie	piccolo w.orch	A Black Coquette (E. Grimshaw)
349	Oct 13	728MB	"	"	Love, you have made me a garden (J.Thompson)	382	Feb 14		Madame Maude Dewey		The Yeoman's call (Cammermeyer)
350	Oct 13		Irwell Springs Band		Bugellior Gwenith Gwyn (Idle days in summer) trad	383	Feb 14	935BM	National Guards Band		Imitations of English Song Birds
351	Oct 13		cond. Mr. Nuttall		Llandoverly (Adieu to dear Cambria) (trad.)	384	Feb 14	942BM	"		Mr. A. Gilroy whistler w.pno
352	Nov 13		Archibald Joyce's Orch.		Chwyfin Faner (Wave the banner) (Davies)	385	Dec 13		Margaret Balfour	w.pno	Il Bacio (Arditi)
353	Nov 13		cond. Archibald Joyce		Rhyvelgyrch Cadpen Morgan (trad.)	386	Oct 14		"	and violin obbligato	Daddy (Behrend)
354	Nov 13		National Guards Band		Happy Days, waltz (Burrows)	387	Dec 13		"	"	Love's old sweet song (Molloy)
355	Nov 13		String Band of H.M. Royal Artillery,		Vervienne Waltz (Cox)	388	Dec 13	820MB	Tom E. Kinniburgh	w.pno	A dream (Bartlett)
356	Nov 13		Woolwich, cond. C.E. Stretton		Powder rag - two step (Raymond Birch)	389	Dec 13		Henry Bayes	w.orch	At the mid-hour of night (F. H. Cowen)
357	Nov 13		"		On the Mississippi - two step (Carlton, Fields)	390	Feb 14		National Symphony Orch.		"Vive l'Entente Cordiale" part 1
358	Nov 13		"		Steadfast and true, march (Telke)	391	Feb 14		National Guards Band		a) The Russian National Hymn
359	Nov 13		Marcel Bonnemain	violin w.pno	Hungarian Dance no. 2 (Brahms)	392	Feb 14		String Band of H.M. Royal Artillery, Woolwich, cond. E.C. Stretton-		b) God save the King
360	Nov 13	698MT	Angelo Rosselli	w.pno	"Il Seraglio" - overture (Mozart)	393	Dec 13		Harry Cove & Jack Charman	w.orch.	"Vive l'Entente Cordiale" part 2
361	Nov 13	699MT	"	"	"The Marriage of Figaro" - overture (Mozart)	394	Dec 13		Daisy Taylor	w.orch	a) La Brabaçonne (Copenhout)
362	Nov 13		Helen Blain	w.pno	Lively Kittens (Whitlock)	395	Dec 13		Gus Harris	w.orch	b) Rule Britannia (Dr. Arne)
363	Nov 13		Herbert Heyner	w.pno	The jolly workman (Whitlock)	396	Dec 13		Jack Charman	w.orch	Chorus, Gentleman (Hermann Lohr)
364	Nov 13		Marcus Thomson	w.pno	"Carnival des Animaux" - Le Cygne (The swan)	397	Feb 14		National Symphony Orch.		Four jolly sailormen (Edward German)
365	Nov 13		Percy Whitehead	w.pno	Offertoire (Donjon)	398	Dec 13		James Brown	accordion	The bellringer (Vincent Wallace)
366	Nov 13		Frederic Gregory	w.orch	Madrigale (Simonetti)	399	Dec 13		Ceredig Walters	w.pno	The vailage blacksmith (Longfellow, W.H. Weiss)
367	Nov 13	831FS	Elda May	w.pno	Chant sans paroles (Tchaikovsky)	400	Dec 12		Mark Sheridan	w.orch	The way the wind blows, we'll go
368	Nov 13	830FS	"	"	Ricordi di Quisisana (L. Denze)	401	Feb 14		Marathon Instrumental Trio-		(Judge, Williams)
369	Nov 13		Frank Powell	w.orch	Aubade - Mattinata (Leoncavallo)	402	Feb 14	903IC	Joseph Schofield	w.pno	Toddling home (H. Dent)
370	Nov 13	803CS	Henry Bates	w.orch	Terence's farewell to Kathleen (Lady Dufferin)	403	Feb 14	902IC	"	"	Un peu d'amour (Silesu)
371	Nov 13	804CS	"	"	God's Garden (Lambert)	404	Feb 14		Helen Blain	w.piano & pno.	Secrets, waltz (Charles Ancliffe)
372	Nov 13		National Scottish Band		A summer night (Goring Thomas)	405	Feb 14		Ceredig Walters	w.pno	La Rinka - round dance (T. Beale)
373	Nov 13		Billy Merson	w.orch	Creation's Hymn (Beethoven)	406	Feb 14		Percy Whitehead	w.pno	The Valeta - round dance (A. Morris)
374	Dec 13		National Guards Band		The sand o' Dee (Fred Clay)	407	Feb 14		Mark Sheridan	w.orch	
375	Dec 13	885BM	W. Rushforth	bells & chimes,	Thou'nt passing hence, my brother (A. Sullivan)	408	Feb 14		Gus Harris	w.orch	
376	Dec 13	886BM	"	"	"Four Indian Love Lyrics" - (Amy Woodforde-Finden)	409	Feb 14		"	"	
377	Dec 13	815BM	String Band of H.M. Royal Artillery,		a) Kashmiri Song b) Less than the dust	410	Feb 14		"	"	
378	Dec 13		Woolwich, cond. E.C. Stretton		c) Temple Bells d) Till I wake	411	Feb 14		"	"	
379	Dec 13		"	"	Off to Philadelphia (Haynes)	412	Feb 14		"	"	
380	Dec 13		"	"	a) Famine Song (trad) b) Trotting to the fair	413	Feb 14		"	"	
381	Dec 13		"	"	(trad)	414	Feb 14		"	"	
382	Dec 13		"	"	So you want to be a soldier, little man (Trottere)	415	Feb 14		"	"	
383	Dec 13		"	"	It's a long way to Tipperary (Judge, Williams)	416	Feb 14		"	"	
384	Dec 13		"	"	When love creeps in your heart (Bennett, Scott)	417	Feb 14		"	"	
385	Dec 13		"	"	Youth and love (Saker) - with flute obbligato by	418	Feb 14		"	"	
386	Dec 13		"	"	W. Paterson	419	Feb 14		"	"	
387	Dec 13		"	"	Play a Highland Melody (Rule, Castling)	420	Feb 14		"	"	
388	Dec 13		"	"	I'm coming back to Bonny Scotland	421	Feb 14		"	"	
389	Dec 13		"	"	(Huntley, Trevor, Wright)	422	Feb 14		"	"	
390	Dec 13		"	"	Married Misery (Chester)	423	Feb 14		"	"	
391	Dec 13		"	"	Winkle the waiter (Chester)	424	Feb 14		"	"	
392	Dec 13		"	"	You made me love you (J. Monaco)	425	Feb 14		"	"	
393	Dec 13		"	"	Hold your hand out, naughty boy (J. W. Murphy)	426	Feb 14		"	"	
394	Dec 13		"	"	Foursome Reel, part 1 (trad)	427	Feb 14		"	"	
395	Dec 13		"	"	"", part 2 (trad)	428	Feb 14		"	"	
396	Dec 13		"	"	Eightsome Reel, part 1 (trad)	429	Feb 14		"	"	
397	Dec 13		"	"	"", part 2 (trad)	430	Feb 14		"	"	
398	Dec 13		"	"	Don't sing in ragtime (Pelham, Long, Merson)	431	Feb 14		"	"	
399	Dec 13		"	"	Our sailor King (Pelham, Long)	432	Feb 14		"	"	
400	Dec 13		"	"	The Victoria Cross, march (Gustav Howig)	433	Feb 14		"	"	
401	Dec 13		"	"	Army and Marine March (W. Zehle)	434	Feb 14		"	"	
402	Dec 13		"	"	Christmas Gems (arr. Partridge)	435	Feb 14		"	"	
403	Dec 13		"	"	The bells of Auld Lang Syne (Partridge)	436	Feb 14		"	"	
404	Dec 13		"	"	El Choclo - tango (A. A. Villoldo)	437	Feb 14		"	"	
405	Dec 13		"	"	The ladybird Tango (P. S. Robinson)	438	Feb 14		"	"	
406	Dec 13		"	"	"	439	Feb 14		"	"	
407	Dec 13		"	"	"	440	Feb 14		"	"	
408	Dec 13		"	"	"	441	Feb 14		"	"	
409	Dec 13		"	"	"	442	Feb 14		"	"	
410	Dec 13		"	"	"	443	Feb 14		"	"	
411	Dec 13		"	"	"	444	Feb 14		"	"	
412	Dec 13		"	"	"	445	Feb 14		"	"	
413	Dec 13		"	"	"	446	Feb 14		"	"	
414	Dec 13		"	"	"	447	Feb 14		"	"	
415	Dec 13		"	"	"	448	Feb 14		"	"	
416	Dec 13		"	"	"	449	Feb 14		"	"	
417	Dec 13		"	"	"	450	Feb 14		"	"	
418	Dec 13		"	"	"	451	Feb 14		"	"	
419	Dec 13		"	"	"	452	Feb 14		"	"	
420	Dec 13		"	"	"	453	Feb 14		"	"	
421	Dec 13		"	"	"	454	Feb 14		"	"	
422	Dec 13		"	"	"	455	Feb 14		"	"	
423	Dec 13		"	"	"	456	Feb 14		"	"	
424	Dec 13		"	"	"	457	Feb 14		"	"	
425	Dec 13		"	"	"	458	Feb 14		"	"	
426	Dec 13		"	"	"	459	Feb 14		"	"	
427	Dec 13		"	"	"	460	Feb 14		"	"	
428	Dec 13		"	"	"	461	Feb 14		"	"	
429	Dec 13		"	"	"	462	Feb 14		"	"	
430	Dec 13		"	"	"	463	Feb 14		"	"	
431	Dec 13		"	"	"	464	Feb 14		"	"	
432	Dec 13		"	"	"	465	Feb 14		"	"	
433	Dec 13		"	"	"	466	Feb 14		"	"	
434	Dec 13		"	"	"	467	Feb 14		"	"	
435	Dec 13		"	"	"	468	Feb 14		"	"	
436	Dec 13		"	"	"	469	Feb 14		"	"	
437	Dec 13		"	"	"	470	Feb 14		"	"	
438	Dec 13		"	"	"	471	Feb 14		"	"	
439	Dec 13		"	"	"	472	Feb 14		"	"	
440	Dec 13		"	"	"	473	Feb 14		"	"	
441	Dec 13		"	"	"	474	Feb 14		"	"	
442	Dec 13		"	"	"	475	Feb 14		"	"	
443	Dec 13		"	"	"	476	Feb 14		"	"	
444	Dec 13		"	"	"	477	Feb 14		"	"	
445	Dec 13		"	"	"	478	Feb 14		"	"	
446	Dec 13		"	"	"	479	Feb 14		"	"	
447	Dec 13		"	"	"	480	Feb 14		"	"	
448	Dec 13		"	"	"	481	Feb 14		"	"	
449	Dec 13		"	"	"	482	Feb 14		"	"	
450	Dec 13		"	"	"	483	Feb 14		"	"	
451	Dec 13		"	"	"	484	Feb 14		"	"	
452	Dec 13		"	"	"	485	Feb 14		"	"	
453	Dec 13		"	"	"	486	Feb 14		"	"	
454	Dec 13		"	"	"	487	Feb 14		"	"	
455	Dec 13		"	"	"	488	Feb 14		"	"	
456	Dec 13		"	"	"	489	Feb 14		"	"	
457	Dec 13		"	"	"	490	Feb 14		"	"	
458	Dec 13		"	"	"	491	Feb 14		"	"	
459	Dec 13		"	"	"	492	Feb 14		"	"	
460	Dec 13		"	"	"	493	Feb 14		"	"	
461	Dec 13		"	"	"	494	Feb 14		"	"	
462	Dec 13		"	"	"	495	Feb 14		"	"	
463	Dec 13		"	"	"	496	Feb 14		"	"	
464	Dec 13		"	"	"	497	Feb 14		"	"	
465	Dec 13		"	"	"	498	Feb 14		"	"	
466	Dec 13		"	"	"	499	Feb 14		"	"	
467	Dec 13		"	"	"	500	Feb 14		"	"	
468	Dec 13		"	"	"	501	Feb 14		"	"	
469	Dec 13		"	"	"	502	Feb 14		"	"	
470	Dec 13		"	"	"	503	Feb 14		"	"	
471	Dec 13		"	"	"	504	Feb 14		"	"	
472	Dec 13		"	"	"	505	Feb 14		"	"	
473	Dec 13		"	"	"	506	Feb 14		"	"	
474	Dec 13		"	"	"	507	Feb 14		"	"	
475	Dec 13		"	"	"	508	Feb 14		"	"	
476	Dec 13		"	"	"	509	Feb 14		"	"	
477	Dec 13		"	"	"	510	Feb 14		"	"	
478	Dec 13		"	"	"	511	Feb 14		"	"	
479	Dec 13		"	"	"	512	Feb 14		"	"	
480	Dec 13		"	"	"	513	Feb 14		"	"	
481	Dec 13		"	"	"	514	Feb 14		"	"	
482	Dec 13		"	"	"	515	Feb 14		"	"	
483	Dec 13		"	"	"	516	Feb 14		"	"	
484	Dec 13		"	"	"	517	Feb 14		"	"	
485	Dec 13		"	"	"	518	Feb 14		"	"	
486	Dec 13		"	"	"	519	Feb 14		"	"	
487	Dec 13		"	"	"	520	Feb 14		"	"	
488	Dec 13		"	"	"	521	Feb 14		"	"	



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409		Gerald Hazard	w.orch When I get you alone tonight(McCarthy,Goodwin, Feb 14 " " " My Southern Maid(Barrett,Darewski) Fischer)	442	* National Guards Band		The Guards Patrol (A.Williams) Tipperary March (S.Douglas)
410	950MD	Ida Jones & Gerald Hazard	Take me in your arms and say you love me Feb 14 " " w.orch (J.Rosamond Johnson)	443	The Ackroyd Trio		Angel's call - serenade (Braga) Whisper and I shall hear (Piccolomini)
	951MD	" " "	You made me love you(James Monaco)	444	Orpheus Clarinet Quartette		Andantino Dec 14 " " Scherzo
		(This record seen with a label overstock saying Daisy & Gerald Hazard)		445	1081BM National Guards Band		The Guards Patrol (A. Williams) ?? 1082BM " " Tipperary March (S.Douglas)
411		James Brown accordeon w.pno.	Weary Willie - two step (trad.) Feb 14 " " " Little pet polka (trad.)	445	Murray Ashford		When bright eyes chance (Hedgecock) Nov 14 " " The Maid of Malabar (Stephen Adams)
412		National Guards Band	Austria, march (J. Nowotny) Mar 13 " " Cecilia, march (C.Kottaun)	446	1045MBE Herbert Heyner	w.pno	We're all plain civilians(Ernest Hastings) Nov 14 1046MBE " " Fall in! (Begie,Cowen)
413		National Guards Band	"Henry VIII" - Procesional March (A.Sullivan) Mar 14 " " "La Reine de Saba" - Corté March)(C.Gounod)	447	Helen Blain	w.orch	Our Island Home (Trelawney) Nov 14 " " Your King and Country want you(Paul Rubens)
414		National Symphony Orch.	Menuet (Paderewski) Nov 14 " " The Butterfly (T. Bendix)	448	National Guards Band		Episodes in a soldier's life,part 1(Kaprey Nov 14 " " " " " " " " part 2(Kaprey)
415		National Symphony Orch.	Laughing eyes (Herman Finck) Oct 14 " " Thy burning eyes (C. Worsley)*	449	Robert Howe	w.orch	Men of England (Capel) Nov 14 " " Who's for the Flag? (K. Russell)
416		Marathon Instrumental Trio	Love's old sweet song (Molloy) (fl,vln,harp) Mar 14 George Ackroyd flute "Thais" - Meditation (Massenet)	450	Robert Howe	w.orch	The Union Jack of Old England (C.Williams) Nov 14 " " Soldiers of the King(J. Ord Hume)
417	934IV	David de Groot, vln w.pno	Chanson Triste (Tchaikovsky) Oct 14 933IV " " " Un peu d'amour (Silesu)	451	1009-10N F.J.Middleton	organ	Marche Joyeuse Dec 14 1010-10N " " Andantino
418		Carrie Lanceley	w.pno The Holy City (Stephen Adams) Mar 14 " " The soul's awakening (Haddock)	452	National Guards Band		The boys of the old brigade,march(Myddleton) Dec 14 " " My Regiment, march (Blankenburg)
419		National Guards Band	Under the British Flag - Part 1 Dec 14 " " " " " " - Part 2	453	Margaret Balfour	w.pno	Love's Coronation (F.Aylward) Dec 14 " " O, dry those tears (Teresa del Riego)
420		Ceredig Walters	w.pno The wonnerful wise Man o' Tawnton(K.Russell) Mar 14 " " The Vicar of Bray (McFarren)	454	National Symphony Orch.		Barcarolle (Tchaikovsky) Jan 15 " " Girandola - graceful dance (Asch)
421		National Guards Band	"A midsummer night's dream" - Wedding March Dec 14 " " (Mendelssohn)	454	National Guards Band		The Little Drummer (Felix) Mar 15 National Symphony Orch Girandola - graceful dance (Asch)
422		National Guards Band	Loyal to King, march (Prescott) Nov 14 " " "Athaliae" - The war march of the priests (Mendelssohn)	455	J. H. Scotland	recitation	Gunga Din (Kipling) Dec 14 " " An Old Bachelor
423		J. H. Scotland - dramatic recitations, acc. piano	The green eye of the Little Yellow God Mar 14 " " (Milton Hayes)	456	Marathon Mixed Quartette		a) La Brabaconne b)God save the King Dec 14 " " c) Russian National Anthem d)La Marseillaise
		" " "	Gunga Din (Rudyard Kipling)	457	The City Temple Choir	w.org.	O God, our help in ages past(Croft) Dec 14 " " Eternal Father, strong to save(Rev.Dykes)
424		The Ackroyd Trio	(G.Ackroyd flute, soprano and violin) Mar 14 " " "Lucia di Lammermoor" - Mad scene (Donizetti) "Somewhere a voice is calling (Tate)	458	The City Temple Choir	w.org.	Rock of ages (Redhead) Dec 14 " " Fight the good fight (Boyd)
425	920IA	James Brown, accordeon	a)Lad wi'the plaidie b)Cawdor Fair (trad.) 1914 915IA " " a)Craigmillar Castle strathspey b)Arthur's Seat Reel	459	The City Temple Choir	w.org.	Nearer, my God, to Thee(Rev.Dykes) Dec 14 " " God moves in a mysterious way
425		Robert Howe	w.orch The Admiral's Broom (Bevan) Oct 14 " " The Bo'sun's Lament (W.H.Squire)	460	Dumont's Bijou Orchestra		Un peu d'amour (Silesu) Jan 15 " " Eternelle Ivresse (Louis Ganné)
426	882CS	Mark Sheridan	w.orch How are you? (Judge) Mar 14 879CS " " Sea (Long)	461	W. Ackroyd	violin	Liebeslied (Fritz Kreisler) Jan 15 " " Guitarrrero (Drdla)
427		Gerald Hazard	w.orch I'm going back to Carolina (Downs,Erdman) Mar 14 " " Good-bye summer, so-long fall(Maloney,Wenrich)	462	James Brown	accordeon	Craigmillar Castle (trad.) Jan 15 920IA " " a) The lad wi' the plaidie b) Cawdor Fair(trad)
428		Daisy Taylor	w.orch Angus, teach me to tango (A. Glover) Mar 14 " " Popsy Wopsy (B.Scott, Mills)	463	Murray Ashford & Miss Ashton		Farewell to summer (N.Johnson) Jan 15 Arthur Kellet My Dreams (P. Tosti)
429		Leighton Gosforth	w.orch If I could only make you care (J. Schmid) Mar 14 " " That's how I need you (Piantadosi)	463	National Symphony Orch.		Regrets, waltz (T. F. Wade) Mar 15 " " Destiny, waltz (Sydney Baynes)
430	905BM	National Guards Band	Quickfire March (Whitlock) Mar 14 953BM " " The 3rd. Dragoons March (J.Brophy)	464	Helen Blain		"Serse" - Largo - Ombra mai fu (Handel) Jan 15 Carrie Lanceley Parted (Paolo Tosti)
431		Daisy Taylor	w.orch Will ye no come back, Geordie? (Stephens) Nov 14 " " John o' Groats (Burley, Bull)	465	Margaret Balfour		"Faust" - When all was young (Gounod) Jan 15 " " A song of thanksgiving (F.Allitsen)
432		Robert Howe	w.orch A sergeant of the line (W.H.Squire) Oct 14 " " The corporal's ditty (W.H.Squire)	466	Signor C. Lorenzi	harp	The rustle of Spring (Sinding) Jan 15 Yorke Bowen piano a)Scherzo in E Minor (Mendelssohn) Jan 15 " " b)Etude Migninne in D (Mendelssohn)
433		John Glover, cornet	w.orch I hear you calling me (C. Marshall) Oct 14 " " "Somewhere a voice is calling (Tate)	467	Robert Howe		The Longshoreman (Edward German) Oct 14 871IM The Ackroyd Trio a)Gae bring to me a pint o' wine(trad) Oct 14,873IM " " b)(Song of) The Cameron Men(trad)
435		Carrie Lanceley	w.pno Comin' thro' the rye (trad.) Oct 14 " " Robin Adair (trad.)	468	Mr. Dumont	violin	Simple aveu (Thomé) Mar 15 " " Ave Maria (Bach,Gounod)
436	1040BM	National Guards Band	Carry On - patriotic march (J. Ord Hume) Oct 14 " " The British landing in France- descr(W.Norman)	469	Herbert Heyner		"Elijah" - It is enough (Mendelssohn) Mar 15 Helen Blain "Sosarme" - Rendi'l sereno al ciglio(Handel)
437		National Guards Band	a)Private Tommy Atkins,march (W.H.Myddleton) Oct 14 " " b)The soldiers of the King,march (J.Ord Hume) " " Our Blue Jackets-naval patrol(Meacham,Rimmer)	470	Helen Blain		There is a green hill,far away (Gounod) Mar 15 " " Nearer, my God, to Thee (Carey)
438		National Guards Band	The Dead March in "Saul" (Handel) Oct 14 " " Marche Funèbre (F. Chopin)	471	Marcus Thomson		Across the Far Blue Hill, far away(Blumental) Mar 15 " " The Crusaders (Schubert)
439		Ceredig Walters	w.pno Up from Somerset (Wilfred Sanderson) Oct 14 " " I don't suppose (Trotère)	472	Marathon Vocal Quartette		Sweet and low (Barnby) Mar 15 " " Annie Laurie (Lady J. W. Scott)
440		J.H.Scotland, dramatic recitations, acc. piano-	The portrait (Owen Meredith) Oct 14 " " Devil - may - care (C. H. Taylor)	473	National Concert Band		"The Country Girl"-Selection 1(L.Monckton) Mar 15 " " " " " " Selection 2(L.Monckton)
441	994IV	David de Groot	violin Concerto romantique - canzonetta (Godard) Nov 14 993IV " " Mazur (Mynarski)	* * END OF 10-inch MARATHON * *			
				RECORDS LIST			

## 12 - inch diameter, with issue dates.

(Speed 80 rpm.

Price 4s. Od. each)

12-2001 Nov 12	St. Hilda's Colliery Prize Band, cond. James Oliver	"William Tell" - Selection 1 (Rossini) " " - Selection 2 (Rossini)	2032 Oct 13	Margaret Balfour " "	w.pno " "	Kathleen Mavourneen (Crouch) Three fishers (Hullah)
12-2002.2010BM Dec 12. 2003BM	National Guards Band " "	"Raymond" - Overture (Thomas) "Poet and Peasant" - Overture (von Suppe)	2033 Oct 13.2078Fco	2077Fco. Helen Blain " "	w.pno " "	The Auld Scotch Songs (arr. J.F. Leaser) a) Bonnie Prince Charlie. b) Green grow the rus
12-2003 Dec 12	National Guards Band " "	1812 Overture Solonelle (Tchaikovsky) "Die Walkurie" - (R. Wagner)	2034 Oct 13.2080BM	2079BM Irwell Springs Band, " cond. W. Nuttall	" "	Love and Labour, part 1 (Percy Fletcher) " " " " part 2 (Percy Fletcher)
12-2004 Dec 12	National Symphony Orch. " "	"La Boheme" - Selection (Puccini) "Cavalleria Rusticana" - Selection (Mascagni)				Brass Band Test Piece for Crystal Palace Band Festival of 1913, played by the winners.
12-2005 Dec 12	National Symphony Orch. " "	"Barber of Seville" - Overture (Rossini) "The Caliph of Baghdad" - Overture (Boieldieu)	2035 Oct 13.2082BM	2081BM Irwell Springs Band " cond. W. Nuttall	" "	A Military Church Parade, part 1 (J. Ord Hume) " " " " , part 2 (J. Ord Hume)
12-2006.2008BM Dec 12. 2006BM	National Symphony Orch. " "	"Princess Caprice" - waltz (Leo Fall) Love and Youth. waltz (Lucas)	2036 Nov 13	National Guards Band " "	" "	"Rigoletto" - Selection Part 1 (G. Verdi) " " - Selection Part 2 (G. Verdi)
12-2007.2013BM Feb 13 2014BM	National Guards Band " "	Rienzi Overture, part 1 (R. Wagner) " " part 2 (R. Wagner)	2037 Nov 13	National Guards Band " "	" "	"Patience" - Selection (Sullivan) "H.M.S. Pinafore" - Selection (Sullivan)
12-2008.2015BM. Feb 13 2016BM	National Symphony Orch. " "	"Carmen" - Selection 1 (G. Bizet) " " - Selection 2 (G. Bizet)	2038 Nov 13	String Band of H.M. Royal Artillery, Woolwich, cond. E.C. Stretton	" "	"Tales of Hoffmann" - Selection 1 (Offenbach) " " " " - Selection 2 (Offenbach)
12-2009 Mar 13	National Guards Band " "	"Iolanthe" - Selection (Sir A. Sullivan) "The Pirates of Penzance" - Selection (Sullivan)	2039 Nov 13	National Symphony Orch. David de Groot's Orch.	" "	"La Dame Blanche" - Overture (Boieldieu) "Madama Butterfly" - Selection (Puccini)
12-2010 Mar 13	National Symphony Orch. " "	"The Miracle" - Incidental music, pt. 1 (Humperdinck) " " - Incidental music, pt. 2 (Humperdinck)	2040 Nov 13	Arthur Joyce's Orchestra cond. A. Joyce (for dancing)	" "	The Honeymoon Waltz (Hewitt) Nights of gladness (Charles Ancliffe)
12-2011 Mar 13	Tom F. Kinniburgh w.org. " "	Nazareth (C. Gounod) Calvary (Rodney)	2041 Nov 13	Giuseppe Lenghi-Cellini " "	" "	"Faust" - Salve dimora (C. Gounod) "Carmen" - Flower song (G. Bizet)
12-2012 Apr 13	National Guards Band " "	Grand Military Tattoo, part 1 (Saro) " " " " part 2 (Saro)	2042 Nov 13	2089MB. Tom F. Kinniburgh 2090BM " "	" "	a) True till death (Scott Gatty) b) In cellar cool (Lennox) c) Rocked in the cradle of the deep (Knight) d) In sheltered vale (D'Aigue)
12-2013.2024BM Apr 13 2025BM	National Symphony Orch. " "	"The Flying Dutchman" - Overture, part 1 (Wagner) " " " " - Overture, part 2 (Wagner)	2043 Dec 13	National Guards Band " "	" "	"Messiah" - Selection 1 (Handel) " " Selection 2 (Handel)
12-2014.2028BM May 13 2031BM	National Guards Band " "	Amorette tanz, waltz (Gung'l) "Pique Dame" - Overture (von Suppe)	2044 Dec 13	George Ackroyd flute " "	" "	Carnival of Venice (arr. Steiner) Du liegst mir am Herzen (Boehm)
12-2015 May 13	National Symphony Orch. " "	"Casse Noisette" - Ballet suite (P. Tchaikovsky) a) Miniature overture b) Danse Arabe c) Dance of the sugar plum fairy d) Russian Dance - Trepak	2045 Dec 13	String Band of H.M. Royal Artillery, Woolwich, cond. E.C. Stretton	" "	"Mirella" - Overture (C. Gounod) "Romeo and Juliet" - Selection (C. Gounod)
12-2016	Herr W. Meyorwitz piano	Sonata No. 14 in C Sharp Minor, Op. 27, No. 2 - ("The Moonlight Sonata") 2 parts (Beethoven)	2046 Feb 14	National Guards Band " "	" "	"William Tell" - Overture (Rossini) a) At dawn b) The storm c) The calm d) Finale
12-2017.2035BM Jun 13 2036BM	Archibald Joyce's Orch. cond. Archibald Joyce.	Always Gay, waltz (A. Joyce) ("Evening News" waltz 3) Dreaming, waltz (A. Joyce)	2047 Feb 14.2108BM	2107BM National Guards Band " "	" "	Songs by Stephen Adams - Parts 1 and 2 = Nancy Lee (trombone solo), Star of Bethlehem (two verses cornet solo), The Midshipmite, (euphonium solo), Mona, They all love Jack The Holy City, The Maid of the mill.
12-2018 Jun 13	National Guards Band " "	"Les Huguenots" - Selection 1 (Meyerbeer) " " Selection 2 (Meyerbeer)	2048 Feb 14.2100BM	2099BM National Symphony Orch. " "	" "	"Parsifal" - Vorspiel Part 1 (Wagner) " " Vorspiel Part 2 (Wagner)
12-2019 Jun 13	National Symphony Orch. " "	"Faust" - Selection 1 (Charles Gounod) " " Selection 2 (Charles Gounod)	2049 Dec 13	Giuseppe Lenghi-Cellini " "	" "	"Mignon" - Ah! Non credevi tu (Thomas) "La Boheme" - Che gelida manina (Puccini)
12-2020 Jun 13	National Symphony Orch. " "	"Casse Noisette" - Ballet Music (P. Tchaikovsky) e) March of the toys f) Chinese Dance g) Reed pipe dance h) Valse of the flowers	2050 Feb 14	National Guards Band " "	" "	London Revue, Lancers, parts 1 & 2 (arr. Warwick Williams) = Each record gives the figures complete with pauses and introductory bars to each figure, thus rendering it ideal for dancing purposes Among the twenty items introduced are - Oh! I do love you my Orange girl; Way down south; Ragging the baby to sleep; It's nice when you love a wee lassie; Hitchy Koo; Hold your hand out naughty boy Row, row, row; Jerry Jeremiah; The trail of the Lonesome Pine; Waiting for the Robert E. Lee.
12-2021.2042BM Jun 13 2043BM	Violin, Cello, piano Trio. " "	Trio in F - part 1 (Niels W. Gade) " " " " part 2 (Niels W. Gade)	2051 Feb 14. 2110MB	2109MB Herbert Heyner " "	w.orch " "	"Tannhauser" - O star of eve (Wagner) "Faust" - Even bravest heart's (Gounod)
12-2022.2044BM Jly 13 2057BM	National Guards Band " "	"The Gondoliers" - Selection (Sir A. Sullivan) "The Yeoman of the Guard" - Selection (Sullivan)	2052 Oct 14	Margaret Balfour " "	w.orch " "	Land of Hope and Glory (Edward Elgar) The Lost Chord (Sir Arthur Sullivan)
12-2023 Jly 13	James Glover, cornet, with National Guards Band National Guards Band	"Samson and Delilah" - Softly awakes my heart (Saint-Saens) "Les Huguenots" - Benediction of the Poignards (Meyerbeer)	2053 Mar 14	National Guards Band " "	" "	Reminiscences of England - Parts 1 & 2, arr. Dan Godfrey. Among the twelve are such standard favourites as = Barbara Allen; Sally in our alley; Tom Bowling; The keel row; Home, sweet home; Rule Britannia.
12-2024 Jly 13	National Symphony Orch. " "	"Peer Gynt" - Morning, & Death of Ase (Grieg) " " - Anitra's Dance, & In the Hall of the Mountain King (Grieg)	2054 Nov 14	Giuseppe Lenghi-Cellini and H. Lane Wilson	" "	"Mefistofele" - Se tu mi doni un'ora (Boito) "La Favorita" - Duet from Act. 1 (Donizetti)
12-2025 Aug 13	National Guards Band " "	"Il Trovatore" - Selection, part 1 (G. Verdi) " " Selection, part 2 (G. Verdi)	2055 Dec 14	National Guards Band " "	" "	Songs of the Army Songs of the Navy
12-2026 Aug 13	National Symphony Orch. " "	"Tannhauser" - Overture, part 1 (R. Wagner) " " - Overture, part 2 (R. Wagner)	2056 Dec 14	Giuseppe Lenghi-Cellini " "	w.orch. " "	"Rigoletto" - La donna e mobile (Verdi) " " - Questa o quella (Verdi)
12-2027 Sep 13	H.M. Royal Artillery Band, Woolwich, cond. E.C. Stretton.	Songs without words - part 1 (Mendelssohn) " " " " part 2 (Mendelssohn)	2057 Dec 14	Herbert Heyner " "	w.orch " "	"I Pagliacci" - Prologue (Leoncavallo) "Carmen" - The Toreador song (G. Bizet)
12-2028.2059BM Sep 13. 2068BM	National Guards Band " "	"Les Cloches de Corneville" - sel. 1 (Planquette) " " " " sel. 2 (Planquette)	2058 Nov 14	National Guards Band " "	" "	Reminiscences of Scotland, pt. 1 (arr. Godfrey) " " " " pt. 2 (arr. Godfrey)
12-2029.2058BM Sep 13 2069BM	National Symphony Orch. " "	Symphony No. 8 in B Minor. Schubert - "The Unfinished" - 2 parts	2059 Jan 15	National Guards Band " "	" "	Reminiscences of Ireland, pt 1 (arr. Godfrey) " " " " pt 2 (arr. Godfrey)
2030 Oct 13.2007BM	H.M. Royal Artillery Band, Woolwich, Cond. E.C. Stretton.	A Life on the Ocean Wave, part 1. (arr. Binding) - The lass that loves a sailor (clarionets), Black eyed Susan (full band), The anchor's weighed (euphonium solo), The Bay of Biscay (full band) part 2... Death of Nelson, Sailor's Hornpipe (Jack's the lad), Home, sweet home (cornet), Rule Britannia.	2060 Mar 14	Helen Blain " "	w.organ. " "	"Messiah" He was despised (Handel) a) "Messiah" - He shall feed His flock (Handel) b) "Elijah" - O rest in the Lord (Mendelssohn)
2031 Oct 13	H.M. Royal Artillery Band, Woolwich, cond. E.C. Stretton.	"Light Cavalry" - Overture (von Suppe) "Masaniello" - Overture (Auber) For the first time on any records these Overtures are given complete - as written. Thoroughly in their element Royal Artillery Band are superb in "Light Cavalry", the brass effects throughout being magnificent. In "Masaniello" (also known as 'La muerte de Portici') the woodwind section is heard to greatest possible advantage.				



2061	Giuseppe Lenghi-Cellini	"Aida" - Celeste Aida (Giuseppe Verdi)	2064	Grand Symphony Orch.	"L'Arlesienne"- Suite -Prelude(Bizet)
Jan 15	"	"L'Elisir d'amour" - Una furtiva lagrima (Donizetti)	Mar 15	cond. E.St.G.Pett	" " a)Menuet,b.Carillon (Bizet)
2062	2125MT.Giuseppe Lenghi-Cellini	"L'Africana" - O Paradiso (Meyerbeer)	2065	Grand Symphony Orch.	"L'Arlesienne"- Suite-Adagietto & Patorelle (Bizet)
Jan 15 2131MT.	"	"La Favorita" - Spirito Gentil (Donizetti)	Mar 15	cond. E.St.G. Pett	" " " " La voix des cloches (Luigini)
2063			2065 2116MT.Giuseppe Lenghi-Cellini	"Mignon" - Addio Mignon (Thomas)	"I Pescatore di Perle"-
			Mar 15.2117MT	"	Mi par l'udire Ancora (Bizet)

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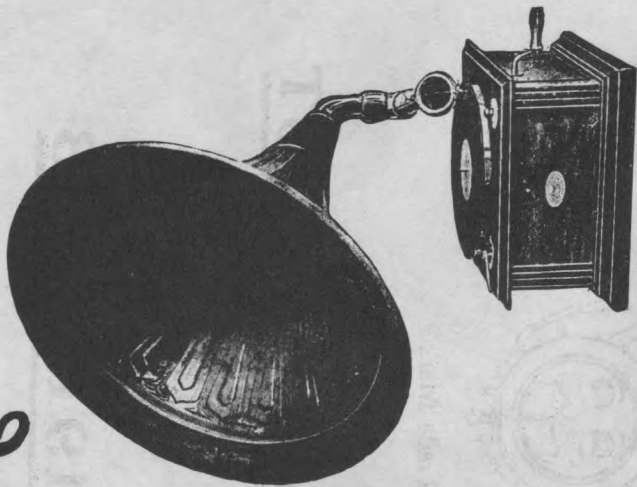
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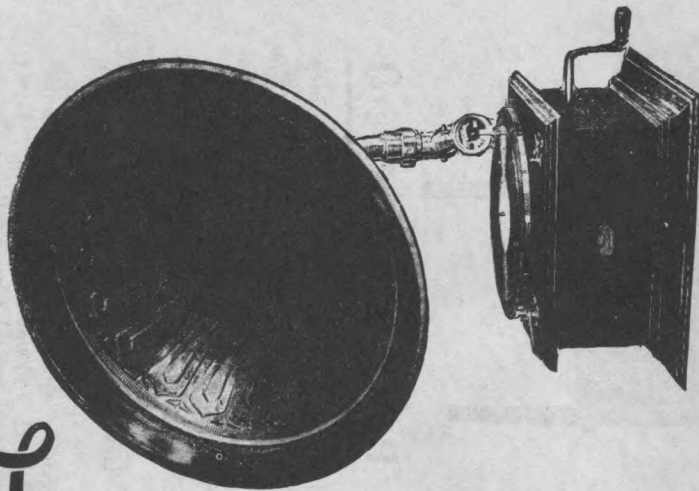


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**HORN.**—One piece, seamless metal. Beautifully enamelled, grained fumed oak. 25" across bell.  
**EQUIPMENT.**—12" Turntable, accurate speed indicator. Fitted with "Marathon Universal" Joint, enabling all types of Records to be played. (See page 9.)

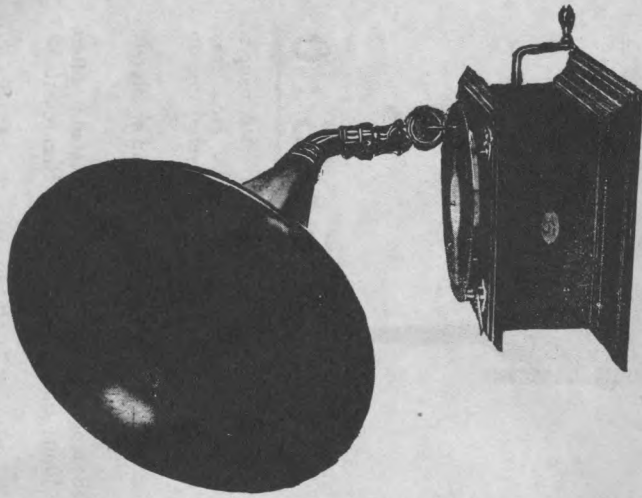
Use only "Marathon" Needles and lengthen the life of your records.

# Marathon

## Instrument

### No. 4.

Superb in every respect is this magnificent model. The cabinet of solid mahogany beautifully finished is simple and tasteful in design; the motor is unquestionably the best obtainable; the horn, solid piano-finished mahogany, is scientifically constructed to give the very finest results; whilst the tone-arm and sound-box, made to our own design, ensure that the reproduction is of the very best tone and volume. As in the case of all "Marathon" instruments Model No. IV. will play all types of Records to equal advantage.



Price £7:17:6

**CABINET.**—Solid mahogany, best finish. Clamped and hinged lid, double mitred corners. British made.  
**MOTOR.**—Powerful double spring, plated, worm-gear Swiss. Runs for 15 minutes each winding.  
**HORN.**—Solid mahogany, piano finished, "Marathon Music Master." Scientifically tapered to secure the best results.  
**TONE-ARM.**—Heavily nickel-plated tapered arm, fitted with "Marathon Universal" Joint.  
**SOUNDBOX.**—"Marathon Duplex." Plays both "Marathon" and ordinary needle-cut Records.  
**EQUIPMENT.**—12" Turntable, and accurate speed indicator. Fitted with "Marathon Universal" Joint, enabling all types of Records to be played. (See page 9.)

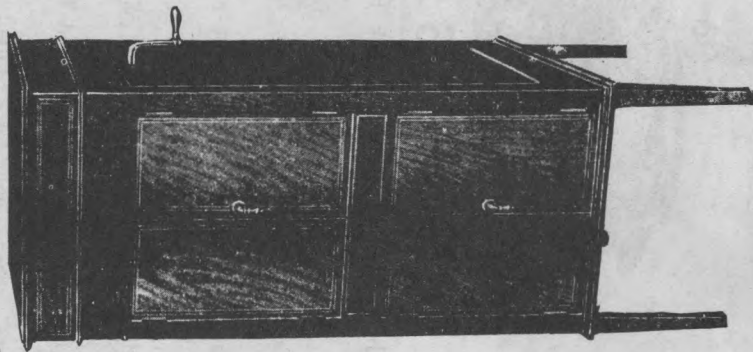
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# Marathon

## Instrument de Luxe

### No. 5.

Whether as a piece of furniture or as a musical instrument "Marathon" No. V. (de Luxe) must be regarded as a triumph. The cabinet is of fumed oak, inlaid, as substantial as British craftsmen can make it. That muffled tone which has hitherto been so marked a feature of instruments of this type is conspicuous only by its absence, while the volume is ideal for the home. These admirable results have been achieved by a specially constructed interior horn of unique design.



**Price £14:0:0**

**CABINET.**—Solid oak, fumed, beautifully inlaid. The well-top with which this model is provided renders the turntable, etc., very easy of access. Oxydised metal fittings. The horn orifice is covered by an artistic fretwork panel. British made.

**MOTOR.**—Powerful double spring, plated, worm-gear Swiss.

**tone-ARM.**—Inverted tapered arm, heavily nickel plated, fitted with "Marathon Universal" Joint.

**SOUND BOX.**—"Marathon Duplex." Plays both "Marathon" and ordinary needle-cut Records.

**EQUIPMENT.**—12" Turntable and accurate speed indicator. "Marathon" special enclosed horn giving a full rich and open reproduction. Fitted with "Marathon Universal" Joint, enabling all types of Records to be played. (See page 9.)

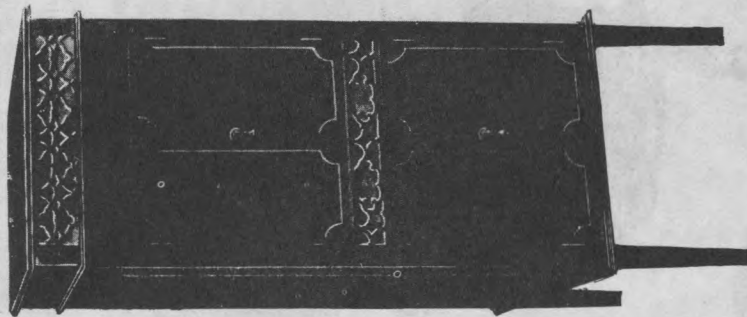
Use only "Marathon" Needles and lengthen the life of your records.

# Marathon

## Instrument de Luxe

### No. 6.

Constructed on the classical Chippendale lines, of piano finished solid mahogany, this grand instrument will irresistibly appeal to the lover of beauty. Nor is it one whit less admirable in respect of the reproduction, a full open tone being secured by means of the special "Marathon" interior horn in conjunction with the "Marathon" tone-arm and soundbox. All types of Records may be played to equal advantage on this magnificent model.



**Price £15:15:0**

**CABINET.**—Solid mahogany Chippendale design with solid overlay panels, piano finished. Provided with well-top, rendering turntable, etc., easy of access. Oxydised metal fittings. The horn orifice is covered by an artistic fretwork panel. British made.

**MOTOR.**—Plated double spring, Swiss, worm-gear. Very powerful and absolutely silent running.

**tone-ARM.**—"Marathon" inverted tapered arm, beautifully plated; fitted with "Marathon Universal" Joint, enabling all types of Records to be played.

**SOUND BOX.**—"Marathon Duplex." Plays both "Marathon" and ordinary needle-cut Records.

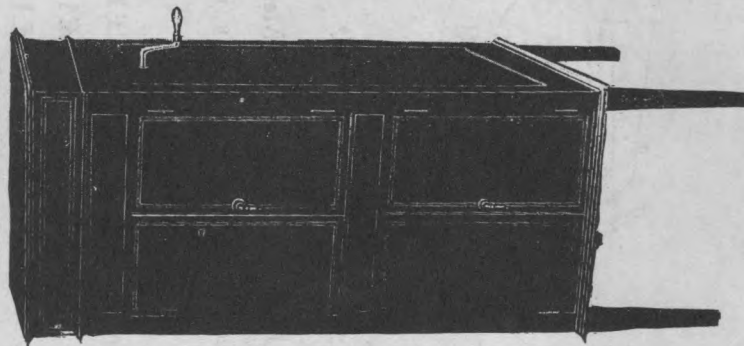
**EQUIPMENT.**—12" Turntable and accurate speed indicator. "Marathon" special enclosed horn, giving a full rich and open reproduction.

Use only "Marathon" Needles and lengthen the life of your records.



### No. 7.

The instrument, par excellence for the drawing room, designed to harmonise with a Sheraton scheme of furnishing. The connoisseur cannot fail to appreciate the remarkable nature of our achievement in combining handsomeness of design and construction with beauty of reproduction, for in both respects this magnificent model is peerless. The outstanding feature of "Marathon" No. VII. is the wonderful sharpness and clarity of tone with which it renders all types of Records.



**Price £16 : 16 : 0**

**CABINET.**—Solid mahogany, Sheraton design, with handsome inlay. Provided with well-top, rendering turntable, etc., easy of access. Oxydised metal fittings. The horn orifice is covered by an artistic fretwork panel. British made.

**MOTOR.**—Exceptionally powerful, Swiss, worm-gear, double spring. Runs for 25 minutes at each winding. Guaranteed silent running.

**TONE-ARM.**—"Marathon" inverted tapered arm, beautifully plated; fitted with "Marathon Universal" joint, enabling all types of Records to be played.

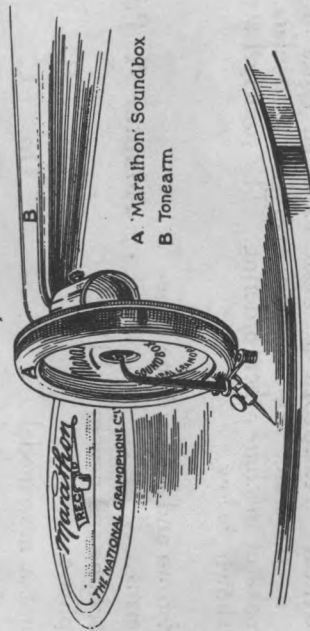
**SOUNDBOX.**—"Marathon Duplex." Plays both "Marathon" and ordinary needle-cut Records.

**EQUIPMENT.**—12" Turntable and accurate speed indicator. "Marathon" special enclosed horn, giving a full rich and open reproduction.

Use only "Marathon" Needles and lengthen the life of your records.

"Marathon" Records can be played on any gramophone by means of the "Marathon" Soundbox, which is constructed in four different types to suit all the standard makes of machines on the market. They are scientifically made to give a perfect reproduction of "Marathon" Records. Only the very best selected micas are used for diaphragms, and as the "Marathon" Soundbox is British made throughout the workmanship is of the very finest. No effort or expense has been spared to produce the best possible article despite the fact that the price is fixed at the low figure of :

**5/-**



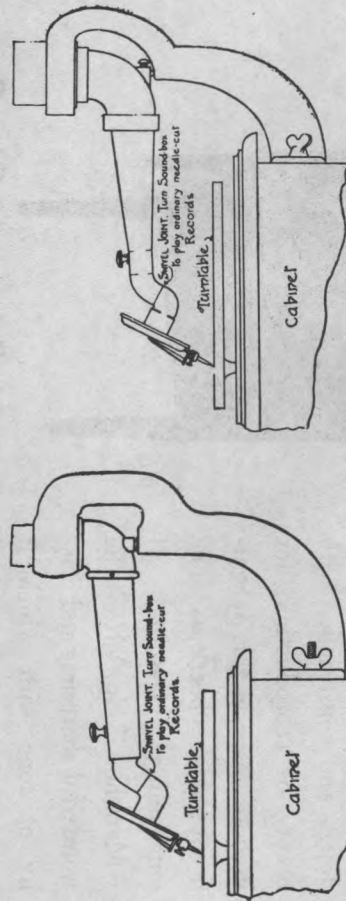
This illustration shows the "Marathon" SOUNDBOX fixed to the average type of Tonearm

When ordering it is essential to state the type of machine for which the "Marathon" Soundbox is required.

Lindstrom and Homophone ..	"Marathon" Soundbox No. 1
Gramophone, Zonophone and new model Dulcephone ..	" "
Columbia ..	" "
Pathe ..	" "
Use only "Marathon" Needles and lengthen the life of your records.	

## "UNIVERSAL" JOINT.

The "Marathon Universal" Joint is the most convenient and most effective means of playing all types of Records. As shown in the accompanying illustration, the Soundbox may be brought into the required position by a simple turn of the hand, the correct angle being found automatically.



## "MARATHON" TONE-ARMS,

Complete with "Marathon Universal" Joint and "Marathon Duplex" Soundbox, are supplied in four types, heavily nickel-plated.

A—As fitted to Marathon Instrument No. 1	-	-	£1 0s.
B—	"	"	£1 10s.
C—	"	"	£1 15s.
D—	"	"	£1 15s.

Use only "Marathon" Needles and lengthen the life of your records.

## "MARATHON" ADAPTORS.

"Marathon" Records can be played on any and every type of gramophone with the ordinary needle **soundbox** provided that a "Marathon" Adaptor be used.

"Marathon" Adaptors are made to fit all types of gramophones. It is, therefore, important to give full particulars of the name and make of machine when ordering. The principal styles and prices are shown below.

To fit Lindstrom and Homophone tone-arms	Adaptor A	Price	2/6
" Zonophone and new model Dulciphone	Do. B	"	2/6
" Columbia new model	Do. C	"	2/6
" Gramophone	Do. D	"	*3/6

\* If the goose-neck be returned when Adaptor is ordered, the price for the "D" Adaptor is 2/6 only. The "D" Adaptor is supplied in three parts, enabling both types of Records to be readily played.

Although the above Adaptors give a satisfactory result, they obviously add weight to the tone-arm, making the Soundbox bear more heavily on the record, and, consequently, are liable to shorten the life of the Record; we therefore strongly recommend the use of the "Marathon" Soundbox, the weight of which is adjusted to give the best results with an absolute minimum of wear.

## "MUSIC MASTER" WOOD HORN.

This beautiful Wood Horn is unquestionably the finest of its kind. Scientifically tapered it gives a full rich tone with all that mellowness and detail which has made the Wood Horn so popular.

In solid Oak or Mahogany, Piano finished .. **£3.**

Use only "Marathon" Needles and lengthen the life of your records.



# Marathon Needles

## "MARATHON"

"THE NEEDLE THAT'S TWICE AS GOOD  
FOR THE RECORD THAT'S TWICE AS LONG."

In view of the greater length of the "Marathon" Record the wear on the point of the Needle is obviously greater than with other Records.

The Company, after very great care, have produced the "Marathon Needle," which is unquestionably the finest Needle on sale.

The "Marathon" Needle is specially manufactured for the National Gramophone Company from the best English steel obtainable. Not only does it give a clear reproduction from beginning to end, with entire absence of scratch, but it also preserves the life of all Records. The steel from which "Marathon" Needles are made is specially tempered and of very close grain, hence it will run through the longest Record perfectly, and give as good and as clear a reproduction of the conclusion as it does of the opening passages. We unhesitatingly claim that this is by far the finest Needle obtainable, and gramophone enthusiasts who value their Records should ask for and see that they get

### "MARATHON" NEEDLES.

Loud or soft tone	..	..	..	Per box of	200	8d.
				"	1,200	3 6

"Marathon" Needles are made to fit all types of Soundboxes.

Use only "Marathon" Needles and lengthen the life of your records.

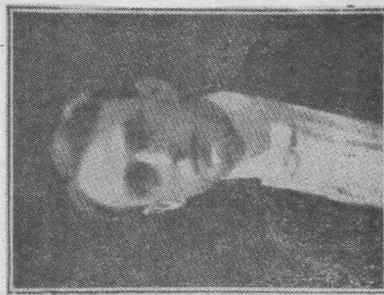


## RECORDS.

Ask your dealer for the latest Lists of "Marathon" Records, which besides being

## THE LONGEST are unquestionably THE MOST MUSICAL

at present on the market.



Mr. J. Schofield  
cellist

A 10-inch "Marathon" Record carries four to five minutes' music on either side—more than the longest 12-inch ordinary Record, whilst the 12-inch "Marathon" Record plays up to 8½ minutes on either side.

"Marathon" Records are manufactured by a patent process which ensures an absolute minimum of scratch, whilst giving a life-like reproduction.

10-inch  
Double-sided.

12-inch  
Double-sided.

2/6

4/-

Use only "Marathon" Needles and lengthen the life of your records.

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Станция Апрелька.

Станція Апрафевка, М. Кієво Воронеж. ж. д.

( This means 'Talking Machines' )

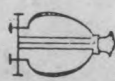
An interesting copy of a letter from  
an erstwhile Russian record manufacturer



# GREAT SINGERS of the AGE



SHORT  
STUDIES  
OF THE  
LIVES & WORK  
OF  
PAST  
AND  
PRESENT  
GREAT SINGERS  
By  
CHARLES LEE



The Gramophone Co., Ltd.  
21 City Rd.  
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LONDON



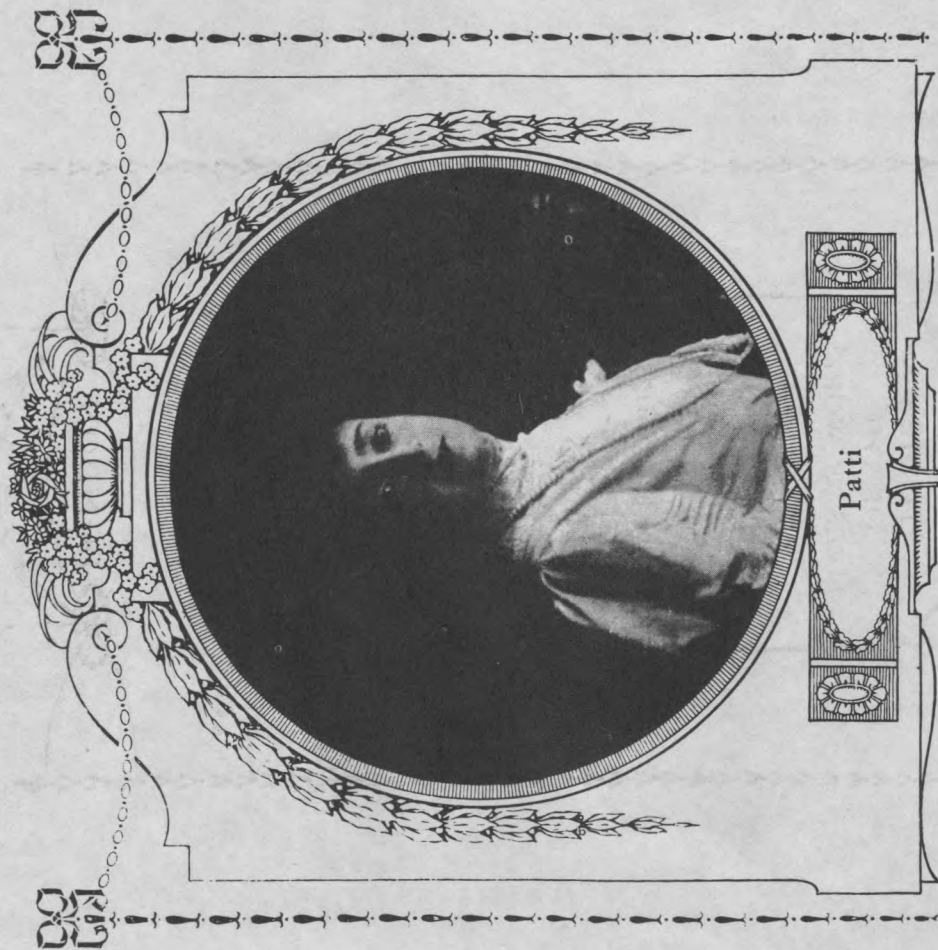
**T**ITTA RUFFO, in the eyes of his fellow-countrymen the greatest of living operatic baritones, was born at Pisa in 1878. As a boy he studied and gained distinction as a craftsman in wrought iron, under the direction of his father, who is a famous artist in that *genre*. At the age of seventeen he began his vocal studies with his brother, a well-known teacher, and continued them later at Rome under Persichini. His *début* was made in 1898 at the Costanzi Theatre, Rome, when he made a very big sensation in the very small part of the Herald in "Lohengrin." More important rôles were at once entrusted to him, and other engagements rapidly followed in Italy and, of course, South America. In 1905 he obtained an appointment at La Scala, Milan, where he sang in the first Italian performance of "Le Jongleur de Notre Dame." Since then he has sung in Berlin, Vienna, Paris, Cairo, Madrid and other cities, and has become a great favourite in Russia. One of his greatest successes has been made in the part of Hamlet, which he sang at the opening of the Colon Opera House, Buenos Ayres, in 1909, and of which he has made several records. London, we believe, has yet to hear him.

that in the art of voice-production she never received or required a single lesson. As a child of seven she tided over a crisis in the family affairs by singing operatic selections at a concert hall, and she was only sixteen when, in November, 1859, she made her formal *début* in the inevitable "Lucia" at the New York Academy of Music. Two years later she appeared in London, as Amina in "La Sonnambula," and one who was present has described the silent amazement of the audience at their first sight of the mere child, for so she seemed, who came on to essay a part identified with all the *prime donne* of the past. At the fall of the curtain the amazement remained, but it no longer took a silent form, and for her next performance tickets were sold at a premium. At the end of the season she sang at her first English concert at Brighton, and then went to Vienna, where she repeated her triumph, and whence she returned to London with the score of "Dinorah," presented to her by Meyerbeer himself. Thereafter, to the opera-goers of Europe and both Americas, Patti became, and remained during a career of unexampled length, "the Diva" *par excellence*—the supreme representative of the art of *il bel canto*.

The crowded history of those years—well-nigh fifty, all told, from *début* to final retirement—the triumphs in capital after capital, the mad excitement that attended the American tour of 1883, the celebration in 1885 of a twenty-fifth annual engagement at Covent Garden, the Handel Festival performances, the Albert Hall concerts with their quaint little ritual of encores, the Welsh castle with its wonderful bijou theatre, the generous services on behalf of charities—all this is a matter of common knowledge.

Madame Patti has been thrice married; in 1868 to the Marquis de Caux; in 1886 to the tenor Nicolini; and in 1899 to her present husband, Baron Rolf Cederström.

For a long time Patti refused to allow any reproduction of her voice on a talking machine, but at last, in 1906, chancing to hear some remarkable Caruso records, she sent of her own accord to the Gramophone Company, and did her gracious duty to lovers of song in times present and to come. The list of sixteen records includes all the old favourites, from "Batti, Batti" and "Casta Diva" to "Home, Sweet Home" and "Comin' thro' the Rye," sung with a sweetness and freshness almost unimpaired by more than half a century of constant use.



**I** AM Italian, Italian!" Patti once exclaimed to an interviewer. "I have lived in every country in the world, and I speak six languages, but I am an Italian woman. That I was born in Madrid is of no consequence. If I had by any chance been born in a stable, should I have been a horse?"

The happy event with which Madrid is accidentally connected took place on February 19, 1843, but Adelina Patti's earliest recollections are of New York, where her parents established themselves soon after her birth. Her mother, a well-known opera-singer, instructed her in the theory of music, and Ettore Barilli is named as her singing teacher, but we have it on her own authority



Margaret Cooper

MISS MARGARET COOPER'S delightful and unique entertainment, in which she sings with the utmost humour and vivacity, and to her own accompaniment, such charming songs as Edward German's "Love is meant to make us glad," has been for some time one of the most popular "turns" on the London variety stage. Miss Cooper was originally trained as a pianist at the Royal Academy of Music, and began her platform experience by performing at dinner concerts, "at homes," and the like, until Mr. Alfred Butt chanced to hear her at a Charing Cross Hospital concert, and carried her off at once to the Palace Theatre. Miss Cooper has lately become the wife of Mr. J. Hamble-Crofts, son of the rector of Waldron, Essex. Fortunately for the public, she does not intend abandoning her career in consequence of her marriage.

Gerhardt

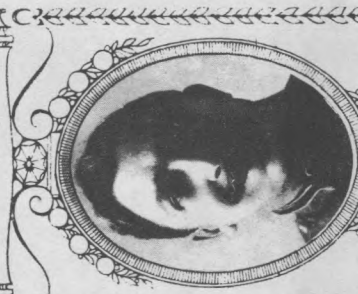
ELENA GERHARDT, of Leipzig, made her first professional appearance about the beginning of 1904, and in an extraordinarily short time attained the position of the favourite *lieder* singer in Germany. In London she was first heard early in 1906 at one of Mischa Elman's concerts. She has since made many appearances here, both in London and the provinces, and has been recognised everywhere as one of the most richly endowed of living singers. Her beautiful soprano voice, finished vocalisation, and exceptional powers of dramatic interpretation are never employed except to the worthiest purpose, and with the aid of Herr Nikisch, whose accompanying is as great as his conducting, she has done more than anyone to familiarise the public, including the Gramophone public, with the songs of the late Hugo Wolff.

Edith Evans

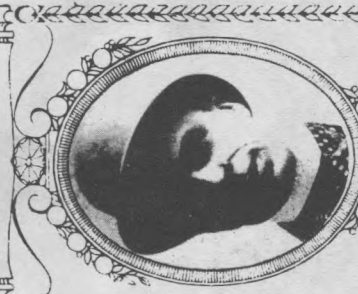
THIS rising soprano was born at Bristol of Welsh parents, both of whom possessed considerable vocal talent. Her own disposition in the same direction was evinced at a very early age, and she was only thirteen when she began her lessons with Mr. Daniel Rootham, of Bristol, who was also Clara Butt's first master. In 1903 she won two prizes at the Llanelly Eisteddfod, and made a beginning with her successful concert career, which has included a tour with Clara Butt and engagements with most of the important musical societies. For the last three years Miss Evans has been engaged in the "Ring" performances at Covent Garden, and one of her latest successes was in the part of Nora in "Sham is O'Brien" during Mr. Beecham's recent summer season at His Majesty's.



Peter Dawson



Farkoa



Grossmith

Peter Dawson

M R. DAWSON was born of Scottish parents in Adelaide, South Australia, where he made his first public appearance some ten years ago. A year's experience as a concert-singer brought much popularity and decided him to come to England. (The report that a special steamer has to be chartered to convey the annual vintage of Australian vocalists to our shores is probably a fiction.) Arrived here, Mr. Dawson studied with Mr. Frank Bamford and Sir Charles Santley, and soon became favourably known at first, we believe as a comic singer, but later and more permanently as a fine interpreter—and, what does not always follow, an excellent recorder—of such robust popularities as "Hybrias the Cretan," "I Fear no Foe," and "The Bandolero."

Farkoa

MAURICE FARKOA was born in 1864, at Smyrna. Birthplace apart, there is nothing Asiatic about him, his father being French, his mother English. His first "hit" was made with the famous laughing song in "An Artist's Model," at Italy's in 1895, and he has since made numerous appearances in musical comedy, mostly in connection with Mr. George Edward's management, both in London and the provinces, and also in America and Australia. Among other pieces, he has appeared in "Kitty Grey" (1902), "Three Little Maids" (1903), "My Lady Madcap" (in which his singing of "I Like You in Velvet is not yet forgotten), "Miss Hook of Holland" (1907) and "My Mimosa Maid" (1908).

Mr. Farkoa has also sung a good deal at Queen's Hall and other concerts.

Grossmith

GEORGE GROSSMITH, Junior, whose parentage need not be further indicated, was born in London in the year 1874, and scored his first success at the Shaftesbury Theatre in "Morocco Bound" (1893). In the following year he appeared in "The Shop Girl" at the Gaiety, with which theatre he has been more or less continuously associated in a long series of musical comedies, from "The Messenger Boy" in 1901 to "Our Miss Gibbs" in 1909. He has visited America twice, in 1904 and 1908. As a dramatic author he has been partly responsible for "The Gay Pretenders," "The Spring Chicken," "The Girls of Gottenberg," and other pieces, to say nothing of the Revues at the Empire, in the latest of which he staggered humanity with "Yip-iaddy-i-ay."



Perceval Allen



Ancona



Wilhelm Backhaus



Battistini



Boninsegna



Clara Butt



Calvé



# MAUDE PERCEVAL ALLEN

is a native of Ripley, in Derbyshire, and became a professional singer in opposition to her parents' wishes. Her singing master was Mr. William Shakespeare, in whose Brahms Quartet party she made some of her earliest appearances. During her career of a dozen years, Miss Perceval Allen's charming personality and presence have aided her impressive and bell-like soprano voice in bringing her steadily, step by step, to the front rank, from the early days of routine work at Ballad Concerts and with provincial choral societies to her recent triumphs on the operatic stage. She has done excellent work at festivals, including the Handel Festival, and those at Norwich and Leeds. In 1906 she sang in the first London performance of Richard Strauss's "Taillefer" at Queen's Hall. Her Operatic Debut took place in February, 1908, at Covent Garden, as Brunnhilde in "Götterdämmerung" to the Siegfried of Peter Cornelius; and splendid records of their performance in the great duet work of the first act may be found in the Gramophone Co. library. A South African tour followed in the same year. One of her most recent successes has been as Brangane in "Tristan", a part not usually associated with a soprano. She has also studied the role of Elektra and communicated the results to the Gramophone recorder with brilliant effect.

# MARIO ANCONA

one of the most distinguished of Italian baritones, came to England first in 1892, when his debut was one of the few redeeming features in Lago's unfortunate season at the Olympic Theatre. His first appearance was in Donizetti's "La Favorita", and he made a particularly good impression as Telramund in "Lohengrin". Engaged the following season at Covent Garden, he sang as Tonio in the first English performance of "Pagliacci", giving a very fine rendering of the already famous Prologues, which he has since rehearsed to the Gramophone. Later on in the season he took part in the premieres of Mascagni's "I Rantzau" and Stanford's "Veiled Prophet"; and he was one of the artistes who went to Windsor on 15th. July to perform "Cavalleria Rusticana" and the second act of "L'Amico Fritz" before Queen Victoria. His last Gran Opera season here was in 1899 when he created the part of Marcello in the original version of "La Boheme". In the autumn of 1904 he came over with the San Carlo Company to Covent Garden, and during the following summer he sang in Henry Russell's season at the Waldorf Theatre. Since then, so far as England is concerned, he has rested on his well-earned laurels.

# WILHELM BACKHAUS

was born in Leipzig on 26th. March, 1884, the fifty-seventh anniversary of Beethoven's death. When four years old he began to pick out tunes on a toy piano, and at the age of ten he began his serious training under Alois Reckendorff at the Leipzig Conservatory. A characteristic passion for thoroughness helped his progress from the first, and the fame which he very soon gained as an infant prodigy was fortunately a mere incident which was not allowed to interfere in any way with his artistic development. On leaving the Conservatory he took some finishing lessons from Eugen d'Albert at Frankfurt-on-Main, and in 1900 he made his debut as an adult pianist. At that time, we are told, he had already mastered and memorised some three hundred compositions, including a dozen concertos. In the following year he came to London and gave his first recital, with the assistance of Miss Elsie Southgate, at St. James's Hall, on 26th. June, the programme including Brahms, Paganini Variations and the Kreutzer Sonata. In 1902 he made an accidental appearance at the Manchester Hallé Concerts, taking Siloti's place at two days' notice in a performance of Beethoven's Fourth Concerto. Three years later he returned to Manchester to take up the appointment which

he still holds as principal professor of the pianoforte at the Royal College of Music. Meanwhile he had been firmly establishing his reputation in England and on the "Continent". At one concert in Berlin, where he played the piano part in Richard Strauss' "Burlöske" under the composer's baton, he was the embarrassed recipient of twenty-two recalls, and the audience finally had to be turned out of the hall.

At the Salle Erard, Paris, on 8th. August, 1905, Mr. Backhaus took part in the Rubinstein Competition for piano playing, and in spite of his youth obtained the first prize among twenty-six competitors. The test-pieces on that occasion ranged from Beethoven's terrible Hammerclavier Sonata at one end of the world of music to Liszt's transcription of Paganini's "La Campanella" (which is among Mr. Backhaus' Gramophone records) at the other.

By temperament and intellectual equipment Mr. Backhaus rightly belongs to the classical school of pianists. His playing may be characterised in the phrase which Herbert Pocket applied to Mr. Wopsle's conception of the part of Hamlet, as "massive and concrete". In the words of a picturesque critic, "he always gives the impression of having drawn his inspiration from a land of giants." He makes no attempt to dazzle his hearers with gymnastic dexterities or exaggerated perversions of the composer's meaning, but relies for his efforts on a broad solid style, a clear precise rhythm, a pure sonorous tone, and a manly, straight forward interpretation. His list of records is a most interesting one, including a Bach Prelude and Fugue, a portion of the Grieg Concerto, a group of Chopin studies, and Weber's "Perpetuum Mobile".

Mr. Backhaus has done good service to the cause of English music by instituting an annual prize for the best pianoforte composition.

# MATTHIA BATTISTINI

baritone, of whose voice his fellow countrymen are so enamoured that they have given him the proud title of "La Gloria d'Italia", was born in 1857, and made his debut in 1878 at the Teatro Argentino, Rome, in Donizetti's "La Favorita". His success on that occasion secured him an immediate engagement for the Italian Opera at Buenos Ayres. Subsequent years established his reputation on the principal operatic stages of Italy, Spain, Portugal and South America; and his fame was at its heights and his powers in their full maturity when he paid his first visit to England. This was in 1887, that memorable year in which the late Sir Augustus Harris turned from his triumphs in pantomime and spectacular drama, and made a brilliantly and successful effort to rescue Italian opera from the moribund state into which it had fallen in this country. It was the year of the great debuts - of Jean de Reszke as a tenor, of Sigrid Arnoldson, of Fernando de Lucia, of Marie Engle, and, last but not least, of our subject. His first appearance was made as Rigoletto, the part which, more than any other in his repertory, may be regarded as peculiarly his own. His acting in it is more than sufficient, and he makes light of the exacting music, thanks to the excellence of his upper register, which climbs beyond the high G - summit of most baritones' ambitions - to a topmost B flat. In particular, his singing of "Pari siamo" has never been surpassed.

After the Covent Garden season of 1893, Signor Battistini went to Russia, where a twelve years' consecutive engagement deprived London of the pleasure of hearing him sing again until the autumn of 1905, when he appeared in the parts of Valentino, Rigoletto, and Don Giovanni. As Mozart's cynical hero he is at his best. His clarity of enunciation enables him to take "Fin ch'han dal vino", at lightning speed, and his gaiety is inimitable in "La ci darem", which he has recorded, with Signora Corsi for the Gramophone Library.

Signor Battistini was here again for the Grand Opera season of 1906 when he sang the part of Eugene Onegin at the first production of Tchaikovsky's opera. (It had been heard here before, in English, during Lago's unfortunate Olympic season of 1892). Since then we have had to regret his absence annually. During the summer of this year he has been singing in an Italian Opera season at Vienna, achieving the greatest individual success of all the artistes engaged, and giving his audiences welcome evidence that the art of bel canto has not yet succumbed to the tender mercies of Teutonic declaimers.

Battistini's repertory includes the part of Werther - originally written for a tenor, but specially 'baritonised' for him by Massenet himself. He also sings in such seldom-heard operas as 'La Favorita', 'Don Sebastian' and 'Marta'. Those who wish to revive their acquaintance with these, and with the concerted numbers and the famous 'O dei Verdi Anni Miei' of 'Ermanni' may consult his Gramophone records with advantage.

#### C E L E S T I N A      B O N I N S E G N A

was born in 1877 at Reggio Emilia, where her parents were in very modest circumstances. Talent overcame lack of opportunity, and at the age of fifteen, without any musical knowledge or training, she appeared locally as Norina in 'Don Pasquale', and obtained such a success that she managed to persuade her parents to send her to the Pesaro Conservatory, then, as now, under the direction of Mascagni. After studying there for five years with Virginia Boccabadati, she made her debut at Piacenza in 'Lohengrin' and 'The Queen of Sheba', thereupon securing an immediate at the Dal Verme, Milan. Two years later, in 1901, Mascagni chose her to create the part of Rosaura at the first production, in Rome, of his opera 'Le Maschere'. From Rome she went to the Municipal Theatre at Santiago, Chile, and she has since appeared in Madrid, Lisbon, New York, and most of the opera houses of Northern Italy.

Signorina Boninsegna has visited London twice with the San Carlo Company, in the autumn of 1904, when she made a specially favourable impression as Amelia in 'Un Ballo in Maschera' again in 1905. In her native land she is regarded as one of the greatest of living dramatic sopranos.

#### C L A R A      B U T T

of all living English singers the one who makes the widest appeal to the largest public, was born at Southwick, Sussex, in 1873. Her parents soon afterwards removed to Bristol, where she grew up amid congenially musical surroundings, but without any suspicion being aroused of her wonderful birthright, until she had attained the age of fourteen, when a visitor's chance remark set her mother thinking. The result was a curate of lessons with Mr. Daniel Rootham. In 1889 she gained a scholarship at the Royal College of Music, where she studied under Mr. J. H. Blower. While still a student she made some informal appearances at the pupils' concerts, in a Palestrina Mass with the Bach Choir and elsewhere. Her regular debut was made at the Albert Hall on December 7th. 1892, at Ursula in 'The Golden Legend' and three days later she took the title-role at a pupils' performance of 'Orfeo' at the Lyceum. Her commanding presence and the extraordinary beauty of her voice made a memorable impression, and concert engagements began to flow in at once. In October, 1893, she made her first festival appearances at Hanley and Bristol; and it may be noted here that she has declared her special fondness for this branch of her work, especially when it entails singing in cathedrals.

In 1895 her public career was interrupted by a renewed course of study in Paris, under M. Bouhy and Mme. Etelka Gerster. She returned with all her powers, vocal and

and artistic, fully developed, to take at once her unique place among great singers. In 1900 came her marriage with Mr. Kennerley Rumford, preceded by a joint concert tour which was turned by the interest of the public in the approaching event into something like a royal progress. Since then they have made who knows how many progresses together, through England and every English-speaking land.

There is only one Clara Butt. A critic once compared her to Alboni in her prime, noting how the voices resembled in quality, range, flexibility and power, but admitting the super excellence of the modern singer in impressive grandeur. In one respect - her wide sway over the musical affections of so called 'unmusical' people - she might be likened to Antoinette Stirling. For them, and for all who have ears to hear great singing, she lavishes her overwhelming resources of voice and emotion on the vergreen sentiment of 'The Lost Chord', 'The Promise of Life', on the noble depths of 'Ombra Mai Fu', on the virile patriotism of 'Land of Hope and Glory', on the cynical gaiety of Donizetti's 'Il Segreto'. Her own favourites, we are allowed to know, are 'O Rest in the Lord' and Liddle's 'Abide with me'.

It is interesting to learn that the Gramophone Company's experts have devoted special attention to the historic task of adequately recording Clara Butt's voice. Experiments to that end have resulted in the construction of a special device that brings her latest records, which include the above mentioned, a step nearer to perfection than has hitherto been achieved.

#### E M M A      C A L V E

The greatest of Carmens was born at Madrid, studied under Marchesi and Puget, and made her debut in grand opera in 1882 at Brussels, as Marguerite. In 1884 came her first engagement in Paris, where she created the part of the heroine in Dubois' 'Aben Hamet'. Returning in 1889, after successful tours in Italy, she sang in Bizet's 'Pêcheurs de Perles' at Théâtre Italien; and in January, 1892, she created the part of Santuzza at the Parisian premiere of 'Cavalleria Rusticana'. Three months later London heard her and Mascagni's opera together for the first time. She also sang in the first English performance of 'L'Amico Fritz', and created Amy Robsart in de Lara's opera. Her name is furthermore associated with the initial hearing of two Massenet's operas - 'La Navarraise' in London (1894), and 'Sapho' in Paris (1897). But it is with Carmen above all that Emma Calvé's name will be inseparably associated. The seemingly reckless audacity of her realism in this part is controlled and guided by the powers of selection and creation that belong only to the great artist, and reinforced by an exquisitely sweet, perfectly trained voice; and the result is unforgettable. At her concerts Madame Calvé has made a speciality of the folk-songs of all nations, and she is as ready to bring her consummate art to bear on 'The Old Folks at Home' as on the 'Habanera', both of which are among her Gramophone records.

#### E N R I C O      C A R U S O

If the happiest of dispositions, dazzling success achieved at the commencement almost without effort, a princely income, and the adoration of thousands in two hemispheres, constitutes the summit of good fortune, then surely Enrico Caruso is the most fortunate man alive. His good luck may be said to have begun at birth; for who would not be born a Neapolitan if he could? 'My father was an engineer,' he relates in one of those innumerable interviews which he good-naturedly grants to all and sundry, 'and he wanted me to follow his profession. But music came naturally to me, and although I first went to a school of engineering, I could not help singing. Then came my period of service in the artillery, where my major took a great interest in my singing. One day a teacher named Signor Vergino heard me sing and said I ought to drop engineering. So I began' - began learning roles straight away with hardly any preliminary training possessing as he did, one of those rarest



of voices that are properly "placed" by nature from top to bottom. This was in 1895, and his first appearance, in "Andrea Chenier", roused such enthusiasm among his audience that all the impressarii in Italy were on his track at once. A season at Monte Carlo introduced him to a cosmopolitan audience, and resulted in invitations to sing in Buenos Ayres New York, Berlin, Paris, Barcelona and other cities. His first London engagement followed in 1902, his second in 1904, and since then a Covent Garden season without Caruso has been of the rarest occurrence.

In the early days his voice was lighter than it is now; in fact, when his great predecessor Tamagno heard him, he called him a 'tenorino', and advised him to confine himself to such light roles as Wilhelm in "Mignon". But the voice soon began to develop and strengthen, until it became equal to the most exacting parts in the repertory of the tenore lirico. And what a voice it is! Out of its strength comes forth sweetness incomparable. In declamatory passages it rings like a clarion, while in mezza voce work its smooth pellucid beauty gives even more delight to those who know. His perfect control over it is evinced alike in his fortissimo, never forced his pianissimo, always full of tone, and, above all, in that wonderful diminuendo on a sustained note that gradually dies away to the edge of silence.

"I have no favourite parts", he declared on one occasion. "An artiste must not have any favourites - he must be ready to sing all." After this definite pronouncement a selection of roles would be invidious, and a complete list would pretty well cover the range of lyric opera from "Don Giovanni" to "Fedora". Fortunately for future generations, Signor Caruso has contributed a wide range of records to the Gramophone library, and our remote descendants will be able to hear "Celeste Aida", "Vesti la Giubba" and "Che gelida manina," sung as no one else in our time has sung them.

#### JOHN COATES

Born at Gillingham, near Bradford, our leading English tenor began his musical career as a choir boy at the early age of five. At thirteen he was earning his living in an office. All his spare time was devoted to the study of music and languages; and in 1893, when he had already gained a local reputation at concerts and in opera, he threw up his position and came to London, where after a few lessons from Mr. Shakespeare, he made his debut in "Utopia Limited". Five years followed of comic opera in England and America, till in 1900 came his great success as Perkin Warbeck in "The Gay Pretenders". In 1901 his long series of festival engagements began at Leeds; he appeared at Covent Garden in various parts, including that of the hero at the first performance of Stanford's "Much ado about nothing"; and a visit to Cologne resulted in an immediate engagement to sing at the Grand Opera there. Both on the platform and the stage Mr. Coates is as well known in Germany as in England. Few singers can boast of so complete an equipment, vocal, intellectual and temperamental; he can act as well as sing, and is a fluent linguist to boot. His Gramophone record of Lohengrin's "Narration" is in English, but he is equally ready to sing it in French, Italian or German.

#### HARRY DEARTH

Mr. Harry Dearth is a Londoner born, bred and trained. The idea of music as a profession did not fix itself in his mind until he was eighteen, when he competed for a scholarship at the Royal College of Music, and gained it in spite of a lack of previous training. His studies were continued from 1885 to 1898 when he was made an Associate. In the same year he obtained a post as lay vicar-choral at Westminster Abbey, and made his first important public appearance at the first London performance of Stanford's "Stabat Mater" by the Royal Choral Society at the Albert Hall. Other concert and oratorio engagements were quickly made with the same Society, and at the Queen's Hall and elsewhere in London; for bass voices of such fine quality and wide range as Mr. Dearth's are not so common as to run any danger of being overlooked

among the crowd.

Mr. Dearth has recently resigned his appointment at the Abbey with a view to an operatic career. He has already made a successful start under Mr. Beecham's auspices, notably in an excellent performance of the good-humoured father in "Hansel and Gretel", a part which exactly suits the genial troller of "Ho, Jolly Jenkin" and "A Sergeant of the Line".

#### EMMY DESTINN

Emmy Destinn, of the Royal Opera, Berlin, is a native of Prague in Bohemia. The violin was her first study, but in 1892 she decided to adopt her present profession, and chose as her teacher the Italian Maria Loewe-Destinn. The identity of names, by the way, is a mere coincidence. After six years' study she made her debut, in 1898, at the Berlin Opera, in the part of Santuzza, and three years later she had the well deserved honour of being included in the Bayreuth Festival cast, her chosen role being that of Senta in "The Flying Dutchman". The famous "Ballad" in this, her own favourite, part, is among the records that Fraulein Destinn has made for the Gramophone library. She sang it again when, in 1904, she gave London its first taste of her wonderful powers of singing and acting. Her amazing versatility enabled her to score an equal success during the same season in the widely different role of Nedda in "Pagliacci". In 1906 she was here again and gave a notable performance of Donna Anna, besides creating the part of Tatiana at the first London performance of Tchaikovsky's "Eugene Onegin". In December of the same year she sang in the title role at the first Berlin performance of "Salome", and shared with the composer the honours of the evening. An appearance at the Paris premiere of the same opera followed next year, and at the subsequent Covent Garden season she electrified the house by her rendering of what has since become her most famous part - Madame Butterfly. This was at the first English performance of Puccini's opera. Another notable first appearance of that season was as the heroine as the heroine of Pochielli's "La Gioconda". Of this a critic wrote: "To see Destinn as La Gioconda is to see a supreme piece of art. Her singing prior to the close of the last act, in which Gioconda commits suicide, was electrical; the horror and suddenness of the climax was overwhelming, and considered as a piece of realism it is wonderful."

Fraulein Destinn's repertory is extraordinarily large and varied. It includes Aida, which she sang at her rentrée during the recent Covent Garden season, and in which her rendering of the famous "O Fatherland" calls for special mention; both Venus and Elizabeth in "Tannhäuser"; Valentine in "The Huguenots" - a part in which she was lately associated at a 'star' performance with Tetrassini and Zerola; Elsa in "Lohengrin", Carmen, Santuzza and Mignon. As an actress she has been compared by admirers to Eleanor Duse, and there is at least this resemblance; nothing in her performances is ever left to the chance inspiration of the moment; every gesture, every intonation is under rigid control of a fine and active intelligence. To every part she gives a new individuality, and lends unsparingly all the resources of her glorious voice. Small wonder that in the eyes of many she has no living rival in the operatic field.

Fraulein Destinn is also a poetess, and has published a volume of verse titled "Sturm und Ruhe".

#### MISCHA ELMAN

Mischa Elman was born in 1892, in Stalnoje, a village in the province of Kiev, Southern Russia. When little more than a baby he came into the possession of a quarter-size fiddle, and began learning by ear the popular pieces and tunes which his father, who was the village schoolmaster, played over to him; and at the age of five, he made his first appearance at a village concert. In the face of great difficulties, his father succeeded in obtaining his admission to the Imperial School of Music at Odessa, where he was placed under Professor Fidelmann. The child's rapid progress soon attracted special attention. Sarasate, Brodsky and Professor Auer

heard him and gave him praise and encouragement; and in November, 1902, when he had a second opportunity of playing before Auer, that eminent teacher bade him come to Saint Petersburg as his pupil. There in the most favourable surroundings, his genius developed with wonderful rapidity, and various public performances spread his fame as a boy prodigy. Invitations soon came to play in Paris, Prague and Cologne, and on 21st. March, 1905, he made his London debut at one of Mr. Charles Williams' orchestral concerts, when he played the Tchaikovsky Concerto and Beethoven's Romance in G. This writer can recall the extraordinary sensation occasioned by the sturdy little boy in the sailor suit when, after coming on the platform, grave and self-possessed, and making his stiff little bow, he attacked the opening phrases of the Russian composer's rather uninteresting work. His head, as he stood, was on a level with that of the seated leader of the orchestra; his playing in every respect, in tone, technique, artistic feeling, and most amazing of all, in intellectual grasp, was that of a full-grown man. We had all heard other prodigies play what they had been taught, and play it wonderfully enough; but here was one who had evidently felt and thought out every bar for himself. emotion, fiery and tender by turns, was there, and behind it all a busy watchful brain. The audience was captured at once the critics did their duty next day, and succeeding appearances confirmed and strengthened the first impression.

In October he returned to introduce a new concerto by Glazunov before starting on a provincial tour. In 1906 he gave a series of recitals at Queen's Hall, at one of them playing the Bach Double Concerto with his master, Professor Auer. That year saw the last of Master Elman, the juvenile prodigy; in the following we welcomed Mr. Elman, the mature artist of fifteen. Succeeding visits have given evidence of earnest and steady progress towards the highest summits of his art. Mere virtuosity has never tempted him aside, but he has all the virtuoso's equipment at his command, and he is as ready to trifle elegantly with Sain-Señs' Rondo Capriccioso and other light pieces which he has recorded for the Gramophone, as to address himself in the proper spirit to the most serious thing the violin has to say - the Brahms Concerto.

#### GERALDINE FARRAR

This brilliant young soprano, of great achievement and greater promise, was born in 1882 at Melrose, Massachusetts, and made up her mind to be a prima donna almost as soon as she had a mind to make up. When as in her case, high ambition is associated with great natural gifts and indomitable perseverance, the result can never be in doubt. When she was fifteen, Miss Farrar was heard and encouraged by Jean de Reszke, Melba, and other great singers; and two years later she came over to study in Paris. Within six months an engagement was offered her at the Royal Opera, Berlin, where she made her debut, at the age of nineteen, as Marguerite in "Faust". While at Berlin she continued her studies under Lili Lehmann, sang in "Pagliacci", "Roméo et Juliette", "Manon" and other operas, and incidentally found herself surrounded with the halo of a royal romance. In 1906 she went to sing in America for one season, returning to Berlin in 1907. Miss Farrar has also sung in Paris, Munich, Stockholm and Monte Carlo, and her promised advent in London next Summer is eagerly awaited. Meanwhile, a froetaste of her brilliance in the roles of Marguerite, Manon and Cio-Cio-San may be enjoyed on the Gramophone.

#### MARIA GALVANY

Born in 1878 at Granada, Spain, Maria Galvany received her training at Madrid Conservatory at the hands of Napoleone Verger, and made her operatic debut in 1897 at Cartagena in "Lucia di Lammermoor". Successful engagements at Valencia and Barcelona led up to an appearance in Madrid, where she made a complete conquest of the most fastidious public in Spain. In 1901 she visited Italy, where she sang in Milan and other towns: and in the same year she made her first

Russian appearance at Odessa. In 1902 came the usual South American engagement, originally for twenty, ultimately for fifty performances. On her return to Europe, she sang, says our copious authority, "at Nice, Parma, Kiev, Odessa, Baku, Lisbon, Genoa, Modena, Trient, Navarra, Bucharest, Tiflis, etc." The range of the modern prima donna's dominion wide indeed, from the refined and flowery Riviera to the crude and oily Caucasus.

Madame Galvany came to London last summer with the Castellano Company and made a very favourable impression in the part of Dinorah. Her voice is a light soprano, pure in tone and remarkable flexible. It can be heard to the very best advantage in such butterfly music as the Romeo and Juliet Waltz, which is among her records.

#### HARRY PLUNKET GREENE

The son of Richard Greene and the Hon. Louisa Plunket, Harry Plunket Greene was born at Wicklow in 1865. Educated at Clifton College, he began his musical studies at Stuttgart in 1883, and continued them in Florence and London. His first public appearance was at a performance of "The Messiah" at the People's Palace, in January, 1888, and he soon became a familiar figure at London concerts. In 1890 he made some appearances at Covent Garden in such parts as the Duke in "Roméo et Juliette", and the Commendatore in "Don Giovanni"; but Mr. Greene's chief laurels have been won in fields other than that of opera. At the Gloucester Festival of 1892 he sang the name-part in the oratorio "Job", specially written for him by Sir Hubert Parry, whose son-in-law he became eight years later; and in 1893 began a happy and long-continued association in recital-work with Mr. Leonard Borwick. He has toured successfully in Germany and America.

The beauty of Mr. Plunket Greene's sonorous bass voice, and his thoughtfulness of interpretation, never fail of their effect, whether in oratorio, in the most intimate lieder of Schumann and Brahms, or in those delightful arrangements of Irish melodies by Stanford and Somervell which he has made peculiarly his own, and of which he has made characteristic records.

#### MARIE HALL

Marie Pauline Hall was born at Newcastle-on-Tyne on 8th. April, 1884, and received her first violin lessons from her father, who was a harpist in the Carl Rosa Orchestra. At the age of ten she had a year's tuition from Sir Edward Elgar, and she subsequently studied for three years with Max Mossel at Birmingham, making several appearances meanwhile as an infant prodigy. There was a hard struggle at this time to make both ends meet, and when, in 1899, she gained one of the recently instituted Wesseley Exhibitions at the Royal Academy of Music, she was unable through lack of means to take it up. The story runs that a little later a clergyman - an enthusiastic lover of music, found her in a half-starved condition playing for copper in the streets of Bristol. Recognising a talent beyond the ordinary, he took her to London, and with the assistance of some friends - among them the late Mr. Hill of Bond Street, placed her in a position to continue her studies with Professor Johann Kruse. After she had made steady progress with him for a year and more, her friends again came forward, and sent her, armed with a letter of introduction from Kubelik, to Professor Sevcik at Prague. The rule at the Prague Conservatory is that every pupil who enters must take the entire six years' course before leaving; but Anton Dvorak, at that time chief director of studies, was so impressed with her playing that for the first and last time he allowed the regulation to be broken, and the first five years to be taken as fiddled. Hard work is the first demand that Sevcik makes on his pupils, and it was a demand which Marie Hall was fully prepared to meet. During her year at the Conservatory and her extra five months of private study with him, she practised eight hours a day at least, and oftener ten.



Miss Hall made her debut at Vienna in 1902, being then eighteen years old. She had previously scored a great success at students' concerts, when she was recalled twenty-five times after playing one of Ernst's concertos. When she appeared in London soon afterwards, the critics and the public at once put her in her proper place as the first of living English violinists. Since then, with one interruption from a dangerous illness, her brilliant career has proceeded on the usual lines, with the usual provincial, European, American, Australian and South African tours.

Apart from the consummate technique which one expects from her master's pupil, Marie Hall's playing is characterised by crystalline purity of tone, perfect clearness of articulation and broad and graceful bowing. With all her virtuosity, she has fortunately resisted the virtuoso's besetting temptation and every year has given fresh evidence of her reverent study and sympathetic comprehension of great violin classics. Portions of the most popular of these - the Mendelssohn Concerto - appear among her Gramophone records, which also include two lighter pieces which have figured again and again on her programmes - Saint Saëns' "Le Cygne", and the "Perpetuum Mobile" by Ries.

#### MARK HAMBURG

was born in 1879 at Bogoutchar, a town situated on the river Don in the government of Voronej, Southern Russia. After a thorough training at the hands of his father, Professor Michael Hambourg, he made his debut as a prodigy pianist at a Moscow Philharmonic concert in 1889, and in the following year he paid his first visit to England in the same capacity. In 1891 his father, acting wisely under the advice of Richter and others, withdrew him from public life and sent him to study with Leschetizky at Vienna. Here, in the course of three years, he won the Liszt Scholarship, became Leschetizky's favourite pupil, and was designated as Rubinstein's legitimate successor by the great Anton himself. An extract from a fellow-pupil's diary gives a vivid picture of him in class. "He marched up to the piano and sat down as usual, with a jerk, looking like a juvenile thunder-cloud... When he stopped we burst into a storm of applause, but, grim little hero that he is, he was off into the drawing room almost before we began to clap. Professor turned round to us and murmured, 'He has a future - he can play.'"

From the beginning Dr. Hans Richter had followed young Hambourg's career with the greatest interest, and in 1895 he invited him to make what we may regard as his proper debut at one of the concerts of the Vienna Philharmonic Society. In the same year he began his first Australian tour, in 1897 he was heard in Paris and Berlin; his first visit to America was in 1899. In the meantime he revisited England, and in 1901 he came back, a grown man to the land which he has since adopted, with the proper leagl formulæ, for his own. In 1905 he joined with his father and his accomplished brothers, Jan the violinist, and Boris the 'cellist, in establishing a new Conservatory of Music in London.

From the beginning of his career Mark Hambourg has been a continual source of anxiety to fatherly critics. While admitting his extraordinary technical powers, they have taken every opportunity of warning him against "excessive Athleticism" - their polite phrase for downright thumping - and of imploring him to subdue his own masterful personality to the point of giving the composer's own intentions a chance. But he remains impenitent and unconvinced. "These people", he writes, "forget that the piano is an instrument of contrasts, that it needs variety of colour and dynamic effects. . . From the very name (piano-forte) we get the idea of great contrasts." And again - "The stronger the individuality of the interpreter, the more effective the rendering." Meanwhile he continues to carry his audiences off their feet, and, as Rubinstein's designated successor, is allowed Rubinstein's privilege of playing better or worse than anybody else, as the mood may take him. How exquisitely

delicate and refined he can be when he pleases may be seen by the records he has made of portions of the Moonlight Sonata and of two little pieces by Scarlatti.

#### JOHN HARRISON

is a Lancashire man, and at one time was engaged as a warp-setter in a factory at Colne. Joining a choir, and singing solos at local concerts, he was heard at length by Mrs. Clegg who drew Sir Charles Santley's attention to him. Santley sent him to Mr. Hugo Görlitz, with a letter which ran: "Here is a fine thing for you in baritones - if I told you what I think, you would imagine I was exaggerating, so I leave you to judge for yourself." Judging for himself, Görlitz decided that our subject was a tenor, not a baritone, and as a tenor he was trained by Madame Amy Sherwin. Since then he has appeared at concerts and festivals innumerable, including the Richard Strauss Festival of 1903, the Birmingham Festival the Liverpool Philharmonic, etc. He has also toured in Australia, and made some appearances in Covent Garden Opera.

Mr. Harrison's voice is one of those that reproduce more than ordinarily well on a talking machine. He has made a most extensive series of records for the Gramophone Company, including the tenor solos in "The Messiah", duets with Perceval Allen and Robert Radford, and many of those old English ballads which he sings with such compelling charm.

#### ERNESTINE SCHUMANN - HEINK

was born at Lieben, near Prague on 15th. June, 1861, her maiden name being Roessler. She studied with Mariette von Leclair at Graz, and made her debut in 1878 at Dresden, as Azucena in "Il Trovatore". After four seasons at Dresden, she accepted an engagement at the City Theatre, Hamburg, where she remained for many years. Coming to England in 1892, she made her Covent Garden debut as Erda in "Siegfried", with Alvary and Rosa Sucher, and took part, at Drury Lane, in the first English performance of Nessler's "Trompeter von Säckingen". From 1897 to 1900 she appeared regularly at Covent Garden, chiefly in Wagner parts. Her first appearance at Bayreuth was in 1896, her first visit to America (where she now resides) in 1898.

Once, in 1904, Madame Schumann-Heink condescended to musical comedy, but that has been forgiven and will be forgotten long before the memory fades of her masterly singing and acting as Ortrud, Erda, and Waltraute. The impressive warning which Erda addresses to Wotan at the end of "Das Rheingold" will be found among her Gramophone records.

Madame Schumann-Heink has thrice been married. Her present husband, Herr Bopp, is a Chicago newspaper proprietor.

#### WILHELM HEROLD

was born in Denmark, studied in Paris with Jean de Reszke's celebrated master, Sbriglia, and made his debut at the Royal Opera, Copenhagen, as Faust. In 1903 Dr. Hans Richter heard him in Copenhagen and procured him an engagement for the Grand Opera season at Covent Garden in the following year, when he made a great impression, both as an admirable singer and as an actor possessing the power of revivifying well-worn parts with innumerable fresh and unconventional touches. His services were at once secured by the Covent Garden management for the three following years, and, London became familiar with him in the parts of Walther, Lohengrin (an especially fine creation), Don José, Turiddu, Canio and others. Herold also took part in Van Dyck's ill-starred winter season here in 1907. In 1906 he made his Berlin debut as a "guest" of the Royal Opera Company, and won golden opinions. He has also played in Stockholm and Christiana, holds the position of Court singer to the King of Denmark, and possesses two orders bestowed upon him by the King of Sweden. It is no secret that Queen Alexandra has followed Herr Herold's career with great interest.

(To be continued in our future issues)

HARRY HEMSLEY was a clever man, who when training to be a bass singer found that he could speak in a childlike voice extremely convincingly. So good did he become that he abandoned his singing career to become an entertainer with his 'children' around him. This act was ideal for radio and, of course, records.

I have been listening carefully to this cassette and find it quite extraordinary that throughout each sketch each child character's voice is maintained distinctively. There is no mistaking, say, Johnnie for Elsie - and so on. So Harry Hemsley was able to produce a different falsetto for each child in its own way, and never becomes confused about which he is producing. He also understood children for his family act like children did then - and as they still do. Perhaps his son might have some interesting experiences about / with father which he could tell us. Harry Hemsley died in 1951.

In this selection we have 'Playing at schools', 'They all blame me', 'Jack the giant killer', 'Christmas presents', 'The children go carolling' (with other children), 'Lather Father', 'The kids and the Char go out shopping (with Suzette Tarri)', 'Do!n' a bit of busking'.

This excellent cassette "More of Harry Hemsley, with his Radio Family" has been produced by his son Norman as a further tribute to his father who has somehow been overlooked by the mainstream of 'Nostalgia' that concentrates upon singers and band entertainment.

It is available from N H P, 19 Lancaster Street, Lewes, E Sussex, BN7 2PX. Price £ 3.95 including postage.

#### BING CROSBY

Bing Crosby really needs no introduction. . . He became an institution, as the saying is.

Although reissues of his 78 rpm discs were first made in 1948 when Lps began, since when there have been compilations upon compilations, they have been produced with the usual aim of making fortunes for the producers. Thus it has been that the same songs have been trotted out repeatedly while some have never been presented.

We have told you previously that J O N Z O records has the aim of issuing on Lp the whole of Bing's 78 rpm 'output'. They are not rushing them out, but doing it gradually, so that we are now at volumes 6 and 7. The high standard of transfer by John R. T. Davies is maintained, a 'gatefold' record sleeve is used to give us rare photographs and full notes and 'critiques' by Colin Pugh. We have a picture of the full Whiteman Band while broadcasting in May, 1929, all players being named for us. With vols. 6 & 7 we reach April, 1929. Like Mr. Pugh, I think that 'If I had you' and 'My Angelina' are the two 'top' tunes from the collections here, the former with Sam Lanin and the other with a 'muted' Paul Whiteman orchestra. 'My kinda love' and 'I'll see you again' accompanied by just viola, guitar and piano are very attractive. It seems that these two were the first recordings by Bing under his own name.

Paul Whiteman's Rhythm Boys sing 'We Da Da, That's Grandma, My suppressed desire, Rhythm King, So the bluebirds and the balckbirds got together, Louise. With Paul Whiteman's Orch. Bing also sings Coquette, Louise, I'm in seventh heaven, Taint' so honey, I'd rather cry over you, I'm on the crest of a wave, That's my weakness now, Georgie Porgie, Lonesome in the moonlight, Because my baby don't mean maybe now, Out of town gal, Christmas Melodies (carols), Let's do it, Makin' Whoopee. With Sam Lanin are 'I'll get by, Rose of Mandalay, I'm crazy over you, Susanna, If I had you. With the Dorsey Brothers are The spell of the blues, Let's do it, My kinda love.

Although the chief singer is the same, Bing Crosby, we have a great variety of arrangements and interpretations as we go along - even those of Paul Whiteman.

If you are unable to obtain any of the seven Jonzo volumes from your local shop, write directly to Jonzo Records, P. O. Box 212, Harrow, Middx HA3 7LD. Price of each

Jonzo Vol. 8 should be ready by the time you read this.

#### NOEL COWARD -

##### THE GREAT SHOWS

The art of Noel Coward was multi-faceted for he wrote straight plays as well as musical shows and appearing as a single-act in cabaret. This set brings us examples of five of his shows and as some of the recordings are solos by Coward we get a tiny glimpse of his cabaret-self, but only a glimpse as one will know after hearing recordings of his cabaret turns using specially prepared material.

The American Peggy Wood was leading lady to George Metaxa in the 1929 'Bitter Sweet' with Ivy St. Helier supporting. It is very refreshing to hear Metaxa's light tenor voice if one is accustomed only to the Nelson Eddy / Jeannette McDonald film version. Metaxa's approach is more lyrical and Pegg Wood's is strong to carry the part.

Although leaning towards the Viennese idiom in earlier shows Coward's crisp dialogue and lyrics, especially in his songs, were always more sophisticated becoming more apparent in those which he sang himself for his voice inflects the appropriate tone or insinuation.

The actual artists of 'Cavalcade' (telling the story of a family through several generations) recorded nothing from it. The show incorporated some songs of others. Sir Noel recorded his own 'Lover of my dreams' and 'Twentieth Century Blues'.

With 'Conversation Piece' of 1934, Coward returned to a more conventional musical show set in 1811 written for Yvonne Printemps who played the leading role. The big number, 'I'll follow my secret heart' was a duet for Miss Printemps and Sir Noel whom we hear. Comedy numbers are provided by four men-about-town 'Regency Rakes' and Heather Thatcher and Moya Nugent telling 'There's always something fishy about the French'.

From 'Operette' we hear 'Countess Mitzi' and 'Operette' sung by the vivacious Fritzi Massary brought out of retirement to play a part admirably suited for her. Peggy Wood sang 'Dearest Love' and Coward recorded 'Gipsy Melody' which was used only for the trial run in Manchester. Undoubtedly the best-remembered tune is 'The Stately Homes of England' sung by a group of young gentlemen.

The final show featured in this set is 'Ace of Clubs' from 1950, which is 'modern' being set in a Soho night club, starring Pat Kirkwood and Graham Payn.

From a plot of spivs and gangsters emerged a musical score of attractive tunes. The cast-recordings were made as medleys by Miss Kirkwood, Mr. Payn and Sylvia Cecil. These include 'Chase me Charlie' (about cats), 'My kind of man', and 'In a boat on a lake'. Sir Noel recorded some of the songs himself including the witty 'I like America' and 'Josephine'. As one expects there was a song by a group of males; this time the funny trio 'Juvenile Delinquents'.

This is an excellent array of Noel Coward to add to your collection.

#### WORLD RECORDS SHB 179

##### LAUREL and HARDY

This was another surprise. A little 7-inch square package came in through my door containing a 45 rpm single by Stan Laurel and Oliver Hardy, having been taken from the soundtrack of the 1939 film 'The Flying Deuces'. The sound quality is a bit inferior to 78rpm discs of the time. Upon it we hear Oliver Hardy sing 'Shine on harvest moon'. If it had been a studio recording we would have heard that he had a very pleasant singing voice - well it was still pleasant on film, but the medium made it dead-toned. The reverse is 'The world is waiting for the sunrise' played as a harp solo, presumably by Stan Laurel, appropriately for our two heroes were due to be shot at dawn!

The manufacturers hoped that this release would gain as high a popularity as 'The trail of the lonesome pine' some years ago. That part of it is no concern of mine. However, it is an interesting item for one has little of these two on record. They were film-makers and for the most part kept to that. It will be an ideal re-issue for film/ Laurel & Hardy enthusiasts.

#### COLUMBIA DB 9145

##### LOUIS ARMSTRONG

Once upon a time World Records issued a boxed-set of the early recordings by Louis Armstrong. Since the purchase of the EMI group by others, some of the original series have returned and new issues have appeared. Louis Armstrong is gradually being 'restored' to the lists one Lp at a time.

All but one tune of the eighteen tunes in this collection were recorded during 1928. It includes the two when Louis played with Carroll Dickerson's Orchestra (Savoyagers Stomp and Symphonic Raps) which in 78-days were available only in Argentine but they are fine rhythmic tunes.

We have Louis Armstrong and his Hot Five - West End Blues, Sugar Foot Strut, Two Deuces, Squeeze Me, Knee Drops. His duet with pianist Earl Hines - Weather Bird. Louis and his Savoy Ballroom Five - No one else but you, Beau Koo Jack, Save it, pretty mama, Heah me talkin to ya, St James' Infirmary, Tight like this, Louis Armstrong, and his orchestra - No, papa, no, Basin Street Blues, Muggles, Knockin' a jug.

The Carroll Dickerson band was large, but all of the other tunes are played by small groups of about six musicians. It is a kind of 'chamber-music' jazz played in an exemplary way by experts. This record is intended for the connoisseur, but it would be one of the ideal examples for those wishing to 'learn' what earlier type of jazz comprised. It is 'straightforward', 'uncluttered' and similar adjectives. It is always refreshing for long-time jazzfans who have no doubt listened to / or have been unable to avoid (!!!) modern jazz / pop music, to go back to a record like this which states basic essentials.

#### WORLD RECORDS SH 407

##### JOE LOSS & His Orchestra -

##### REMEMBER ME?

Joe Loss has led a dance orchestra for over fifty years and although nearly 77 years old, still leads one now. This Lp is culled from the years 1936 - 1939, when British dance bands reached their peak of musical perfection.

This compilation includes all of the rhythms of the day, plus 'The Palais Glide' - a 'social' type of dance so popular just prior to World War II. There are twenty 'tracks' but as some are medleys, we have some 28 individual tunes played. The personnel of the orchestra remained virtually the same through the period of this Lp. We hear Monte Rey as the vocalist for 'Penny Serenade', but Chick Henderson is the main singer, with a few by Sam Costa and Shirley Lenner.

A selection of waltzes brings us the old favourites Ramona, Diane, Charmaine. From the films are Lullaby of Broadway, Tip toe through the tulips, If I had a talking picture of you, and, surprisingly Felix Kept on walking which I thought was passed by 1937.

Even though War was approaching, most people thought it was a dark cloud that would just manage to go past, so we had tunes like There's a new world and With plenty of money and you. The Penny Serenade from Holland was a great hit, earning its composers far more than that.

This is a fine cross-section of what Joe Loss was playing in the late 1930's - much to his personal credit and our enjoyment then, as now they are re-issued.

#### WORLD RECORDS SH 506

#### THE GREAT WAR

(An evocation in music and drama through recordings made at the time)

As the sleeve note says, '...no set of records, however large, could possibly do justice to so vast an event as The Great War' (1914 - 1918). Personally, I would use something other than the phrase 'to do justice for' for nobody can praise war, but I understand what is meant. Thus we have two Lps of recordings, nearly all made during the war years, but all reflecting the sentiments of those times.

It is a fine cross-section of emotions and hopes of the times, seen through the eyes of popular music and sketches, which are the best mirror of the times. Having been a boy when many of the mangled bodies of those injured and maimed in that war were frequently seen on the streets, I wish songs had been written about that too, as permanent reminders. We have the notorious recording of gas-shells being fired. The enemy fired then too and I personally knew three men who lived long and physically-miserable lives after breathing poison-gas.

Being before radio with its omnipresent microphones, some small substitute was found in 'descriptive' records, in which such scenes as 'Leaving for the front', 'Departure of a troopship', 'Landing of the British in France', 'With our boys at the front', 'In the trenches', 'An air raid', 'The big push', etc. could give but small account of the real events. Historically, though, they are interesting documents because of attitudes and opinions expressed. . . But that was not their original intention! (Elsewhere, we'll try to find space for 'The Bloke Wot's Left Behind' - a revealing expression of attitudes.) We hear a rather strange narration by Sergeant E. Dwyer V.C. who was clearly overwhelmed by the recording machine and a little inarticulate.

John McCormack sings 'It's a long way to Tipperary' with a fine bunch of singers as his chorus - Reinald Werrenrath, William Hooley and Harry MacDonough; and 'Roses of Picardy' which if I may judge from my uncles, was a favourite song among the soldiers towards the end of the Great War. Other great singers - such as Gervase Elwes sings 'In summertime on Bredon', Louise Kirby-Lunn with 'Have you any news of my boy Jack?'. Lighter pieces are 'Smoke Clouds' by Herbert Payne; 'Over There' by Caruso, 'Never mind the food controller', by Florrie Forde, 'A bachelor gay' by Peter Dawson and 'How ya gonna keep 'em down on the farm?' by Harry Fay.

There is an error with the Peter Dawson song. The version here is the 'remake' 19th, November 1923. The original 1917 matrix was Ho 3531 of 30th. Mar. 1917. But it's of no consequence for the song is from the immensely popular show 'The Maid of the Mountains'. We also have a selection from 'Chu Chin Chow', and 'The Bing Boys are Here' is of course represented with Violet Lorraine and George Robey singing 'If you were the only girl in the world', these two shows being equally popular - all songs clearly being of the highest quality.

Within the compass of two Lps, Pearl Records give us representative recordings of the emotions, events and entertainment of The Great War, approaching it from various angles, as far as records allow. There must have been more cynical songs like 'If you want to find the Sergeant-Major' that were never recorded!

#### PEARL RECORDS GEMM 303/304

##### DAME CLARA BUTT

Side 1 is mostly of recordings from 1929 and 1930, electrical of course; while side 2 is mostly 1917 to 1919.

As Clara Butt became older, her voice became deeper, though the beauty of it remained unimpaired. Her expression and interpretation were still magnificent in 1930 as ever.

The earliest recording here is the famous duet with her husband, Kennerley Rumford, from 1910, 'The Keys of Heaven', which must surely be one of the most beautiful interpretations of the song.

Clara Butt sang 'The Enchantress' - a powerful song - very powerfully for her audition for acceptance to the Royal College of Music. By the time of this recording, 1917, she had obviously learned much about expression and delivery.

It is wrong to assume that Dame Clara Butt always sang double-forte. In many of the songs she becomes very quiet and tender. The range of her voice was amazingly wide.

The pieces chosen for this compilation are Abide with me, Land of Hope and Glory, O Divine Redeemer, O rest in the Lord, The Lost Chord, The Holy City, Annie Laurie, The Old Folks at home, Love's Old Sweet Song, Omra Mai Fu, Barbara Allen, God save the King.

If you not already admire Dame Clara Butt's work, this will provide a well-balanced introduction and will convince you that it is a pity that she has become associated with the notion that she devoted her singing to patriotic songs and hymns at 'Armistice Day' celebrations.

#### PEARL GEMM 301

##### SPARKY RETURNS . . . .

Early in the 1950's Capitol records introduced some 78 rpm records which later went on to 45 rpm 'extended' play telling the stories of the little boy who had two main adventures. . . .

##### 'SPARKY'S MAGIC PIANO'

The little boy had a dream which, we presume, showed him that devotion to his practising would transform him to the ranks of concert pianists. or at least the pleasurable experience of playing

well. His magic piano enabled him to undertake a concert tour of the U. S. A., culminating with a recital at Carnegie Hall, where disastrously, the magic ran out, and among the consternation and general clamour, Sparky awoke to his mother's calling. Through it all we are introduced to tuneless selections of classical music, for which the real pianist is Raymond Turner, the orchestra being arranged and directed by Billy May.



'SPARKY AND THE MAGIC TRAIN' introduces us again to a fantasy. This time Sparky, who lives by the railway line is like any self-respecting boy in similar circumstance and soon learns all there is to know about the passing trains, which naturally enough, speak to him. On a journey with his father Sparky knew that something was amiss with a wheel beneath him, and, stopping the train, averts a terrible disaster.

These stories delighted my nieces and nephews when originally published. This Christmas, in their new Lp form, they charmed my great-nieces and nephews. Two good stories on one Lp that make an ideal gift for any young relations you have. You will enjoy them too, without doubt.

CAPITOL EMS1188

JACKIE GLEASON 'Silk 'n' Brass'

Mr. Gleason is American and is probably unknown to most people in Britain. He led a swing band after World War II, and could also be described as "sometime comedian". For this Lp, issued originally in 1965, he organised a band featuring four trumpets four trombones and four french horns, with a swing band rhythm section. This is a record which you will have to hear to decide if it is for you. There are some clever arrangements, and as you might expect, the brass instruments make themselves heard, but to my ears there is a little too much screech at one end of the scale and too much snarl at the other. The record is intended for officianados of the "big Band" scene of more recent years when they have become 'concert bands' rather than to be danced to. One must admit that the musicians play with great precision and attack. It might also prove very interesting to those who follow the brass band 'movement', for while 'swing-based' there are interesting tone colours and subtle section-work.

The tunes are Girls of the Folies Bergère, The girl from Ipanema, It's such a happy day, Everything's coming up roses, Real live girl, Starry eyed and breathless, Begin to love, Shmrig-la, If I ruled the world, Somebody else is taking my place.

CAPITOL EMS1182

JUNE HUTTON with music by  
ALEX STORDAHL

This Lp was released in Britain in 1955 in an abridged 10-inch Lp format, now restored to 12-inches.

June Hutton became the lead-voice in the singing group The Pied Pipers who were with Tommy Dorsey's orchestra. Alex Stordahl was an arranger for Moe Dorsey, and also made arrangements for accompaniments for Frank Sinatra.

Keeping the story brief, June Hutton left the Dorsey entourage to become a solo act, and to become Mrs. Stordahl!

Although monophonic, the recording quality is bright and crisp as later 78 rpm discs became. Miss Hutton is a pleasant-voiced crooner, and most of the songs here are in a slow tempo with a band accompaniment to accentuate the 'romantic' persuasion thereof. If you know the style - the singing is in the mould of Peggy Lee, Jo Stafford, Julie London. Again, if this is your sort of delight, you will find this record among the best.

The songs are, Never in a million years, Gone with the wind, Until the real thing comes along, I should care, It's the talk of the town, You're getting to be a habit with me, Day be day, East of the sun and west of the moon, Taking a chance on love, I hadn't anyone till you, My baby just cares for me, Dream a little dream of me.

CAPITOL EMS1184

THE JONAH JONES QUARTET with  
GLEN GRAY & The Great Casa Loma Band

Both Jonah Jones and Glen Gray go right back into the history of jazz music, but with perhaps the exception of Manny Klein, most of the Band here are more recent musicians. This Lp is a reissue of 1962 material.

Basically, this is a spotlight for Jonah Jones' trumpet playing so the tunes 'Echoes of Harlem' and 'Boy meets horn', which Duke Ellington wrote for trumpeters, are the best vehicles. 'Hot Lips' was composed by Paul Whiteman's long-time trumpeter Henry Busse and still sounds fresh.

Sugar Blues and West End Blues, also old numbers, both by Clarence Williams suit Mr. Jones.

The big band accompaniment seems superfluous for this trumpeter whose best situation is in a small group. Presumably this recording date is aimed for the 'big band' fans for that was Glen Gray's position at that time. For those fans this will be a delight.

The other tunes played are Baubles, bangles and beads; Clock jump; I can't get started; After you've gone; Tenderly; Ciribibin; Apollo Jumps.

CAPITOL EMS1185

LESLIE 'HUTCH' HUTCHINSON

'You and the night and the music'

Leslie Hutchinson was a polished entertainer, singing at the piano with a clear enunciation giving full meaning to the songs he sang.

He had recorded as accompanist to singers like Helen Morgan, Alice Morley and Ruth Coleman. He was in a C. B. Cochran review in 1927, and at that time made a test recording for HMV but the 'option' was not taken up. He did record four tunes

SINGING duets with Opal Cooper for Vocalion records. He had SUNG with Cooper prior to coming to Britain (in Paris). Later, he recorded for Parlophone. From then on he was an exclusive Parlophone artist singing to his own accompaniment. He did make

a limited number of piano-solo recordings, which put him among the top popular pianists.

The selection on this record, twenty tunes, dates from 1930 to 1935. Six of them are with an orchestra, but its role is an oddly minor one, playing only for a small part of each tune! Those tunes are Maybe I love you too much, My wishing song, Love is everywhere, Wake, Two tired eyes, Kiss me goodnight. A surprise came when I heard Hutch singing (on this LP) As I sit here, by Tempest and Sanderson, which one associates mostly with 'concert' singers. Hutch gives a quietly introspective, or, reflective interpretation that throws new meaning on to the words.

Somewhat strangely, the earlier years of the present 'nostalgia' stream neglected Hutch. Several years passed, then there was a double-Lp. Gradually we have been treated to more. This reluctance is surprising, for at his theatre-appearances Hutch was immensely popular.

However, his fans have a generous selection on this Lp that shows the width of his repertoire. We also have, She's my secret passion, Out of nowhere, Close your eyes, Life is just a bowl of cherries, Did you ever see a dream walking, Close your eyes, That's love, Blue moon, I only have eyes for you, You and the night and the music.

An excellent record for Hutch fans.

SAVILLE SVL 183

LAYTON AND JOHNSTONE -  
'When you're smiling'

This team of American duetists had the world of British entertainment in the palms of their hands until Mr. Johnstone's indiscretion and return to U.S.A. They had maintained their popularity from 1924 until 1935 with a simple style of duets with Layton's piano accompaniment. (Layton continued as a solo act, recording frequently until 1948, dying in London at an advanced age in 1978).

The two harmonised in a 'traditional' style very pleasantly and their 'vehicles' were any type of popular songs of the day, slow or fast, jolly or sad. Each vocalist took 'solo' sections as did the pianist (Mr. Layton). Their version presented all the essentials of a song.

Like any other artists, they did not feature only those songs that reached greatest popularity, presumably choosing those most suited to themselves melodically. The earliest recording here is from December, 1925, I wonder where my baby is tonight to, I like to go back in the evening, from September, 1933.

In between we have My pal Harry, Meadow lark, Ramona, Dawning, After my laughter came tears, Sunny skies, Get out and get under the moon, Was it a dream, Bluebird sing me a song, I'll never ask for more, Deep night, If I had a talking picture of you, Ro-ro-rollin' along, Stein song, When you're smiling, Har mony heaven, I gotta right to sing the blues, Lazybones.

SAVILLE SVL180

AMBROSE and his ORCHESTRA -  
'Wonderful'

From 1928 - 1930 we have twenty tunes from the great dance band of Bert Ambrose which was resident at that time in the May Fair Hotel, for which Lou Abelardo sings most of the vocal refrains.

The majority of the records reissued here are from the old British Brunswick or the newly-formed Decca companies, which are exceptionally difficult to find in their original form now.

They show that Ambrose was one of the world's finest dance bands, whose arrangements were chiefly, at that time, from the pens of either Lew Stone or Bert Read, the pianist. The tonal quality of these Ambrose originals often leaves much to be desired, but John Wadley has done a good job, so we are able to appreciate their subtleties. There are songs like, Love is a dreamer, which I didn't remember, nor She's such a comfort to me. After having so many 'jazzed-up' versions of Just you-just me, it is refreshing to hear a straight version with Lou Abelardo singing the words.

The other tunes included by this top British dance band are 'Wonderful, Roll away clouds, Louise, An old Italian song, I'll see you again, If love were all, singin' in the rain, Too wonderful for words, Ain't misbehavin', Am I blue?, The thought never entered my head, How am I to know?, My sweetest than sweet Piccolo Pete, My love parade, A little kiss each morning, Lucky me - lovable you.

SAVILLE SVL 181

'FATS' WALLER & HIS RHYTHM  
- Armful of sweetness

Fats Waller died around Christmas Time in 1943 aged only 39, but his popularity remains perennial. He was a prolific recorder, and at a rough guess, forty Lps might cover his work. He recorded a small number of piano and organ solos, and a few more times within other bands (as a guest I suppose), but the majority of his output was with various small jazz-oriented groups which he called his 'Rhythm'. Usually he took popular songs of the day gave them a going over. - This included performing them fairly straight or completely 'guyed' as the mood took him. He was primarily an entertainer and while playing the piano, whether on stage or in a cabaret would give conspiratorial winks at the people sitting nearest. Between tunes he might engage them in conversation or share jokes with them from the piano stool. If you have heard Fats Waller records you will know what to expect. He had tunes of all speeds, some are quite slow and tender. The twenty tunes in this selection are all from the year 1934 and include two of his own - the well-known Honeysuckle Rose and the lesser-known How can you face me?

The other tunes are Armful of sweetness, A porter's lovesong to a chamber maid, I wish I were twine, Do me a favour, Georgia May, Then I'll be tired of you, Don't let it bother you, Have a little dream on me, Serenade to a wealthy widow, Sweetie pie,

Mandy, Let's pretend there's a moon, You're not the only oyster in the stew, Believe it beloved, Dream man, I'm growing fonder of you, If it isn't love, Breakin' the ice.

SAVILLE SVL 182

THE BOSWELL SISTERS

- You oughta be in pictures

These three young ladies were born in New Orleans and made their first records in 1925. This Lp gives us 18 songs from the 1932-1934 period, mostly accompanied by the Dorsey Brothers Orchestra and those of Jimmie Grier and Victor Young. Although Connie Boswell was confined to a wheelchair from suffering polio in infancy, it in no way deterred her and she continued as a solo act for many years after the Trio broke up when they married in the mid-1930's.

By the time these records were made, they performed close together, enabling them to stand close to the microphone, sing quieter and more intimately. Their style was based on jazz and hot dance band style, rather than that of a big swing band that was favoured by the Andrews Sisters and the various 'sisters' groups which came later.

Connie Boswell was seemingly the leader and undertook most of the solo parts. Many of their arrangements were not really jazzy at all. If I had a million dollars is 'straight' as is Stop the sun, stop the moon.

Their individuality of style causes them to still be remembered favourably some fifty years after their 'dissolution' and collectors still seek their 78 rpm discs. Here we have some consolation in this pleasant selection, presumably by Hugh Palmer who wrote the sleeve notes.

The other tunes are, Alexander's Ragtime Band, You oughta be in pictures, Doggone I've done it, I hate myself, Goin' Home, Louisiana hayride, The object of my affection, Old Yazo, Sentimental gentleman from Georgia, It don't mean a thing, Rock and roll, Minnie the Moocher's wedding day, If it ain't love, Lonesome Road, There'll be some changes made, Mood Indigo.

CONIFER CHD 136

GERALDO - Tip Top Tunes

Gerald Hight had led dance bands and returning to London from a South American visit, opened at the Savoy Hotel with his Gaucho Tango Orchestra, but became 'conventional' in 1933. In November, 1940, he became contracted to the B B C to provide a dance band for the London area. He had an extremely busy schedule during the war years, making frequent visits to 'The Forces' in the fighting zones. From early in 1946 he gave weekly programmes in the B B C Overseas Service in a series titled 'Tip Top Tunes', for which he used three main 'combinations' - The Gerald Dance Orchestra, The Concert Orchestra, The Gerald Strings. Being broadcasts, the tunes were not restricted to the length of a 78 rpm record, this is an important reissue.

The selection for this Lp is taken from private 'acetates' which Gerald had made from the radio programmes. He himself plays the piano in Autumn Concerto with the vocal chorus sung by Roy Edwards, from a programme of the late 1950's. There are many interesting arrangements, quite different from those on 78 rpm discs. As the 'Tip Top Tunes' drew upon music from any period in 'history', we have here tunes that Gerald never recorded.

We have Hello Again (signature tune), My heart stood still, There's a small hotel, Heather of the hill, Rockin' through Dixie, Nature boy, What is this thing called love?, I'm on a see saw, So many times have I cried over you, When Johnny comes marching home, Begin the beguine, The Isle of Innisfree, Top Hat Arkansas Traveller, In a little Spanish town, The nearness of you, Hallelujah, Getting nowhere.

CONIFER CHD 135

NOTE: If you prefer your music on cassette - tapes, most of the items we have reviewed are available in that form

COMMENT: In your reviewers opinion, the remastering by Colin Brown for Conifer records (and Decca) removes too much of the treble frequencies.

A little while back your Editor received the notice from Francis Antony Ltd. that as from April, 1987, they will discontinue the monthly publications 'The New Records' (began 1951) 'The New Singles' (began 1963) 'The New Cassettes' (began 1970)

Your Editor has subscribed to 'The New Records' since early 1953 and has found the little monthly booklet exceedingly useful over all those years, - and still does.

The modern 'haphazard' way of marketing records means that sales have dropped to the point where publication cannot continue without losing money for Francis Anthony Ltd. While sad that this decision had to be made, I wish to publicly thank the compilers of these little booklets and the publishers for their excellent service to record collectors and researchers. I know I shall treasure my own copies for they will provide excellent reference sources in the future. Also, I shall ensure that I bequeath them to a reference library, for there cannot be many sets as complete as mine.

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Wanted The Vocalion records of duets by Opal Cooper and Leslie A. Hutchinson Ernie Bayly, 19 Glendale Road, Bournemouth BH6 4JA.

The EMI record group has reissued a very large proportion of the recordings made by Frank Sinatra for Capitol during the 1950's and 1960's. I have no discography of the man so am unable to say whether the sets represent the whole of his recordings for that label. The set comprises either 20 Lps, or 20 cassettes, according to your preference. With it comes a well-produced booklet, containing photographs of Sinatra of those days, recording, wearing a hat, which seems to have been an indication of an artist's importance. The book is largely an essay by BBC disc-jockey Alan Dell, giving a brief account of Sinatra at the time of the recordings. It makes a very significant point that just prior to his first recording for Capitol, Sinatra's career was at a very low ebb, perhaps due somewhat to his own nature, but going to Capitol, a relative newcomer to the record scene then, with its 'fresh' approach and 'new' musical directors and orchestral leaders looking for bright ways to present new and minor artists, or old favourites. Thus, Frank Sinatra began his 'second-career', shook off his despondency, and all the rest we know. The sparkling recordings at Capitol made a new man of him, as it were. Conjecture make us wonder how far down he might have sunk, or might he have remained at a lower grade as something a little passe. Nelson Riddle conducted the orchestra with arrangements presenting Sinatra as more relaxed, and while remaining individual, brought him towards the position to which the popular songs had by then arrived. The introduction of tape for master-recordings released him from the time limitations of the 78 rpm records with which he had begun his career.

The set of 20 cassettes in a box should retail at £70 or under, and we presume that the equivalent 20 Lps will be somewhat similar. We have not received a review set, but are able to list most of the song titles and original Lp titles.

#### +'Songs for your lovers'

The girl next door  
They can't take that away from me  
Violets for your furs  
Someone to watch over me  
My one and only love  
Little girl blue  
Like someone in love  
A foggy day  
It worries me  
I can read between the lines  
I get a kick out of you  
My funny valentine  
\*originally pub. 1954  
w. Nelson Riddle

#### +'Swing Easy'

Jeebers creepers  
Taking a chance on love  
Wrap your troubles in dreams  
Lean baby  
I love you  
I'm gonna sit right down and  
write myself a letter  
Get happy  
All of me  
How could you do a thing like  
Sunday. that to me  
Why should I cry over you?  
Just one of those things  
\*originally published 1954  
w. Nelson Riddle

#### +'Close to you'

Close to you  
P.S. I love you  
Love locked out  
Everything happens to me  
It's easy to remember  
Don't like good byes  
With every breath I take  
Blame it on my youth  
It could happen to you  
I've had my moments  
I couldn't sleep a wink  
last night  
The end of a love affair  
\*originally pub. 1957  
w. Nelson Riddle

#### +'Where are you?'

Where are you?  
The night they called it a day  
I cover the waterfront  
Maybe you'll be there  
Laura  
Lonely town  
Autumn leaves  
I'm a fool to want you  
I think of you  
Where is the one?  
There's no you  
Baby, won't you please come home?  
\*orig. published 1957 home?  
w. Gordon Jenkins

#### +'A Swingin' Affair'

Night and day  
I wish I were in love again  
I got plenty o' nuttin'  
I guess I'll have to change my plans  
I won't dance  
Nice work if you can get it  
Stars fell on Alabama  
No one ever tells you  
I got it bad and that ain't  
At long last love good  
The lonesome road  
You be so nice to come home to  
From this moment on  
If I had you  
Oh, look at me now  
\*orig. pub. 1957  
w. Nelson Riddle

#### +'Only the Lonely'

Only the lonely  
Angel eyes  
What's new?  
It's a lonesome old town  
Willow weep for me  
Good-bye  
Guess I'll hang my tears  
Ebb tide out to dry  
Spring is hear  
Blues in the night  
Gone with the wind  
\*orig. pub. 1958  
w. Nelson Riddle

#### +'No one cares'

When no one cares  
A cottage for sale  
Stormy weather  
Where do you go?  
I don't stand a ghost of a chance  
Here's that rainy day  
I can't get started  
Why try to change me now?  
Just friends  
I'll never smile again  
None but the lonely heart  
The one I love belongs to somebody else  
\*pub. originally 1959  
w. Gordon Jenkins

#### +'Come dance with me'

Come dance with me  
Something's gotta give  
Just in time  
Dancing in the dark  
Too close for comfort  
I could have danced all night  
Day in - day out  
Cheek to cheek  
Baubles, bangles and beads  
The song is you  
The last dance  
Saturday night  
\*orig. pub. 1959  
w. Billy May

#### +'Look to your heart'

Look to your heart  
Look to your heart  
Anytime - anywhere  
Not as a stranger  
Our town  
You, my love  
Same old Saturday night  
Fairy tale  
The impatient years  
I could have told you  
When I stop loving you  
If I had three wishes  
I'm gonna live till I die  
\*orig. pub. 1959  
w. Ray Anthony

#### +'All the way'

All the way  
High hopes  
Talk to me  
French foreign legion  
To love and be loved  
River, stay 'way from my door  
Witchcraft  
It's over, it's over  
Ol' Mac Donald  
This was my love  
All my tomorrows  
Sleep warm  
\*orig. pub. 1961  
w. Nelson Riddle

#### +'Come swing with me'

Day by day  
Sentimental journey  
Almost like being in love  
Five minutes more  
American beauty rose  
Yes indeed  
On the sunny side of the street  
Lover street  
Don't take your love from me  
That oldblack magic  
Paper doll  
I've heard that song before  
\*orig. pub. 1961  
w. Billy May

#### +'Swingin' Session'

When you're smiling  
Blue moon  
S'posin'  
It all depends on you  
It's only a paper moon  
My blue heaven  
Should I  
Spentember in the rain  
Always  
I can't believe that you're  
in love with me  
I concentrate on you  
You do something to me  
Orig. pub. 1961  
w. Nelson Riddle

#### +'Nice and Easy'

Nice and easy  
That old feeling  
How deep is the ocean  
I've got a crush on you  
You go to my head  
Fools rush in  
Nevertheless  
She's funny that way  
Try a little tenderness  
Embraceable you  
Man'selle  
Dream  
\*Orig. Pub. 1960  
w. Nelson Riddle

#### +'Sinatra Sings of Love & Things'

The nearness of you  
Hidden persuasion  
The moon was yellow  
I love Paris  
Monique  
Chicago  
Love looks so well on you  
Mr. Success  
They came to Cordura  
I gotta right to sing the blues  
Something wonderful happens  
in the summer  
\*Orig. Pub. 1962  
w. Nelson Riddle, Felix  
Slatin, Skip Martin  
(recorded 1957-1962)

#### +'Point of no return'

When the world was young  
I'll remember April  
September song  
A million years ago  
I'll see you again  
There'll never be another  
you  
As time goes by  
Somewhere along the way  
It's a blue world  
These foolish things  
Memories of you  
I'll be seeing you  
\*Orig. Pub. 1962  
w. Axel Stordahl

#### +'This is Sinatra' I

I've got the world on a string  
Three coins in the fountain  
Love and marriage  
From here to eternity  
South of the border  
Rain  
The gale that got away  
Young at heart  
Learnin' the blues  
My one and only love  
The tender trap  
Don't worry 'bout me

#### +'This is Sinatra' II

Hey jealous lover  
Everybody loves somebody  
Something wonderful happens in summer  
Half as lovely  
You're cheatin' yourself  
You'll always be the one I love  
You forgot all the words  
How little we know  
Time after time  
Crazy love  
Johnny Concho theme  
If you are but a dream  
I believe  
So long, my love  
It's the same old dream  
Put all your dreams away

#### +'Come fly with me'

Come fly with me  
Around the world  
Isle of Capri  
Moonlight in Vermont  
Autumn in New York  
French Foreign Legion  
It happened in Monterey  
Let's get away from it all  
April in Paris  
London by night  
Brazil  
Blue Hawaii  
It's nice to go travelling.

#### +'Wee Small hours'

In the wee small hours of the morning

#### Mood Indigo

Glad to be unhappy  
I get along without you very well  
Deep in a dream  
I see your face before me  
Can't we be friends  
When your lover has gone  
What is this things called love?  
Last night when we were young  
I'll be around  
Ill wind  
It never entered my head  
Dancing on the ceiling  
I'll never be the same  
This love of mine

#### +'Songs for Swingin' lovers'

Pennies from Heaven  
You make me feel so young  
You're getting to be a habit with me  
You brought a new kind of love to me  
Too marvellous for words  
Old devil moon  
Lover is here to stay  
I've got you under my skin  
I thought about you  
We'll be together again  
Makin' whoopee  
Swinging down the lane  
Anything goes  
How about you

\*\*\* We were not sent details of conductors, original Lp dates for all - hence our lack in places. Keep in mind that some titles had existed as 'singles' long before being made-up into Lp format.

## C Y L I N D E R R E V I E W

### Surprise, surprise!

Quite out of the blue I received a make of two-minute cylinder of which I had not previously heard. FOX RECORD, made in England, it is made of a moulded plastic material, which will ensure its durability, upon a tough rolled card inner liner. The plastic is nicely bright and shiny as a new cylinder should look. I have NOT carried out an Edisonlike test upon it of, say, 2000 playings to verify its durability. I'll leave that sort of thing to someone else. But, it plays very cleanly.

It is of Williams' Jazzers playing the old dance tune 'Sugar', which has a great melody line. Do not be deterred by the name 'Jazzers' for although the arrange-

ment is 'hot' in a fine 1920's style it does not stray far from the original tune. In fact the band gives us a well-balanced interpretation that fits neatly into its two-minute limitation. It was electrically recorded during March, 1986.

Even though it was electrically recorded, it is monophonic, so we have a sound medium which affords us fine reproduction upon a phonograph. Mr. Williams, who leads the 'Jazzers' with his trumpet, is an Edison fan, explaining his desire to chose the two-minute cylinder as a means to record his 'group'.

With the scarcity of original wax or 'durable' two-minute cylinders, it is laudable that at least limited editions of new cylinders are occasionally available. It is only logical for them to be moulded in today's plastic materials. I like the design on the box label which fully captures the spirit of the cylinder era.

I am sure that you will enjoy this, the first issue of FOX RECORDS. It is available from Mr. C. Williams, 21, Park Road, Burntwood, Walsall WS7 0KE. Price £7.50 including postage

## R E P R I N T R E V I E W

We have received from Michael Reckziegel the first issue of 'DER SCHALLTRICHTER'

It has 58 pages - loose - punched to European two-holes, for filing in that sort of binder. (We would immediately advise its producer to use an international hole system so that it will fit the four-hole and the Canadian/USA three-hole binders for obvious reasons.)

This new modern publication aims to reprint articles and advertisements from the famous but very hard-to-find magazine PHONOGRAPHISCHE ZEITSCHRIFT.

This was in the German language and was originally published from 1900 to 1938.

As one would imagine, 'Phonographische Zeitschrift' told its readers about the technology, manufacture and novelties of/in phonographs and gramophones, cylinders and discs and various accessories.

'DER SCHALLTRICHTER' will appear irregularly. Collectors interested should write to Herr Michael Reckziegel, Kneippweg, 4, 7750 Konstanz, Germany, promising to pay him 12.50 Deutsche Mark upon receiving each issue. (About £4.50, plus, one assume, bank charges)

Postscript: Your Editor had an enormous quantity of photostat copies made from Phonographische Zeitschrift about a generation ago by what was then the cheapest method of those times. The quality was, for the illustrations, far superior to many of those now presented by Herr Reckziegel, so we would urge him to investigate a better method of reproduction than he now uses if the future of his project is to be successful. Also, we cannot understand why a part of the text about Poulsen's Telephonograph has been enlarged to about twice its original size.

## G R E A T S I N G E R S O F T H E A G E

Some seven years ago we were able to borrow the 88 page book 'Great Singers of the Age', published by the Gramophone Company late 1910-early 1911. We had it copied on to direct-image printing plates, but owing to the death of our then printer, we did nothing. We now find those plates cannot be used. So our present printer has copied most pictures from the plates on to film. We can print a few as originally, the rest will come as text from our own typewriter in instalments. The first part is in this issue.





10-inch

2/6

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"The Record that's TWICE AS LONG."



10-inch

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"MARATHON" Records must be played with a needle, commencing on the outer edge of record, and playing towards the centre. The Soundbox should be set facing the front of the machine, not sideways, as with the ordinary types of Records.

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"MARATHON" Records are manufactured under Packman's British Patents, Nos. 23644/09, and 16640/11, also under Colonial and Foreign Patents.

"MARATHON" Records can be played on any make of Disc Machine, but in order to set the Soundbox in the correct position, it may be necessary to have one of our special adaptors, which enables you to use your present Soundbox.

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"MARATHON" Needles give best results with all records.

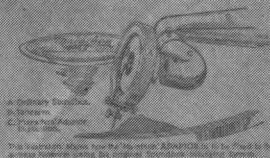
Use Only "MARATHON" Needles and lengthen the life of your Records.

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15, CITY ROAD, LONDON, E.C.

## MARATHON ADAPTOR.



A Ordinary Soundbox.  
A Marathon.  
A Marathon Adaptor.

This illustration shows how the Marathon ADAPTOR is to be fixed to the soundbox, leaving the original soundbox in its original position.

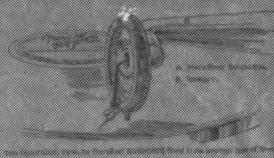
## MARATHON RECORD.

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2/6 Price 2/6

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These Adaptors can be obtained from your Dealer on mentioning the name and make of your machine. Price 2/6.

The "MARATHON" Soundbox, as illustrated above, has been specially designed in connection with this record, giving a clearer tone, and greater volume, and is easily attached to standard makes of machines now on the market.

To be obtained of all the leading dealers in the Gramophone Trade on mentioning name and make of your machine. Price 5/- Purchasers of this special Soundbox need buy no separate adaptor.

"MARATHON" Needles are strongly recommended for this record, as they are specially manufactured to give a full clear tone and save your records.

2/6 Price 2/6

The "MARATHON" Record is superior to all other makes, playing up to 5 minutes on each side, as against an average of under 3 minutes of other makes of 10-inch records. Songs and musical selections can therefore be given without cuts or omissions.

"MARATHON" Records are remarkable for their absence of scratch.

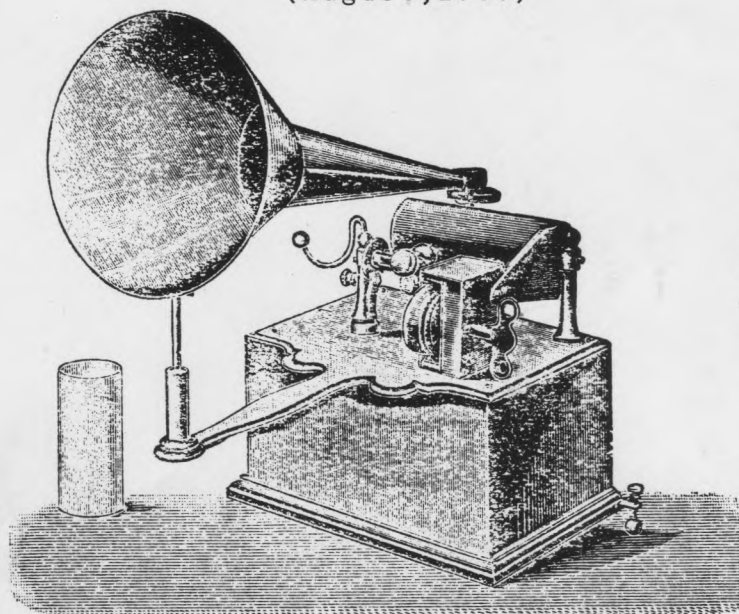
"MARATHON" Records are rich in tone, and clear in detail.

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THE NATIONAL GRAMOPHONE COMPANY, LTD., 15 City Road, LONDON, E.C.

**IMPORTANT NOTICE.** Should you have any difficulties in obtaining supplies, or in playing these records, please communicate direct with the Company, mentioning type and make of your machine, and name and address of your nearest dealer.

(August, 1900)



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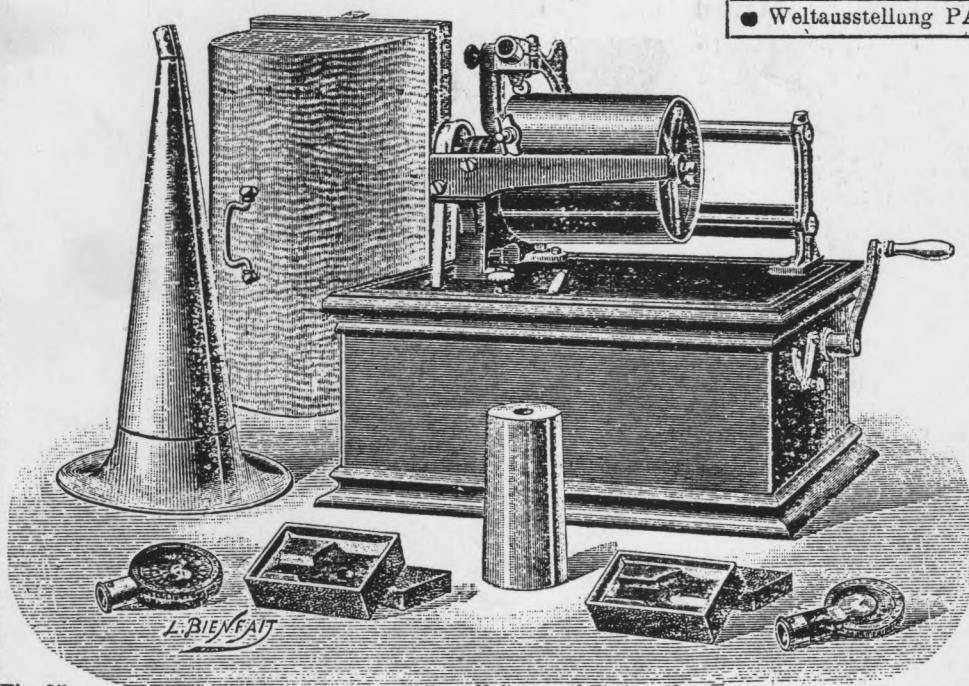


Fig. 95

early 1901

All rights reserved.

The Talking Machine Review, 19 Glendale Road, Bournemouth BH6 4JA.



APRIL 1987

## EDISON PHONOGRAPH MONTHLY

Volume 9 of the bound volumes of the very interesting little magazine which the Edison company sent to dealers each month, is about to be reprinted. It will be reprinted in very limited edition, which in fact will make it equally rare even in its reprinted, as the originals are themselves. The price, as estimated at the present, will be about £14+ plus postage. I supply these to Europe and British Commonwealth - most of the world except the continent of North & South America. If you have received previous volumes, you will receive this volume 9 automatically with your bill for immediate payment. If you have never received any previously there are still a few of earlier volumes left. Write in to enquire. Volume 2 is almost sold out completely, so do not delay. Ernie Bayly, 19 Glendale Road, Bournemouth BH6 4JA. In the Americas you should write to Allen Koenigsberg, 502 E. 17th Street, Brooklyn, N Y 11226. U S A. Of course, you can begin with the new Volume 9. Just let us know right away.

\*\*\*\*\*

## EXPERT PICKUPS

OFFER A COMPREHENSIVE RANGE OF STYLII: Early Mono Lps. All periods of lateral cut (conical and elliptical as required) Edison 2 & 4 minute sapphires and Blue Amberol diamonds. Pathe 0-008 and 0-016 ball sapphires in shanks. Series wired cartridges and stylis for all electrical reproduction of vertical cut records. All stylis are made to original makers specifications; guaranteed dimensionally. Prices and information from EXPERT PICKUPS, P O Box 3, Ashted, Surrey KT 21 2QD. Telephone 03722 - 76604

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## VINTAGE LIGHT MUSIC SOCIETY

For the enthusiast of light music on 78 rpm records. Send 55pence for sample magazine and details of membership to Stuart Upton, 4 Harvest Bank, West Wickham, Kent BR4 9DJ Annual subscription £2 surface mail to all.

\*\*\*\*\*

HOWARD HOPE has collected phonograph and gramophones for 15 years and dealt professionally for over ten. Anything (almost) wanted in this and other mechanical antique fields, including paper roll organs, Polyphons, sewing machines and typewriters. Particularly high prices paid for rare machines. Please phone for a chat if you have any sales or wants. Shop 01 - 499 - 6600 weekdays. L23 Grays Market, 1 - 7 Davies Mews, London W1. Also evenings and weekends on 01 - 398 - 7130

\*\*\*\*\*

## WANTED WANTED

Recently I met Joe Daniels, the famous drummer from the 'dance band days' way back. He is still looking for really fine copies of three of his own recordings - his original collection having been stolen. They are Parlophones F 1243, F 1571, F2397. If you can help him write to him at 22, Ledway Drive, Wembley Park, Middlesex HA9 8TA.

\*\*\*\*\*

## A SULLIVAN DISCOGRAPHY edited by Terrence Rees

The correct price for this excellent listing of recordings of Arthur Sullivan's music over the years is £4.95. Available from S.H. Turnbull, Cockfield House, 46 Front Street, Cockfield Bishop Auckland, Co Durham DL 13 5DS.

\*\*\*\*\*

WANTED records (or tapes of) ocarina solos by Moise Tapiero. Ernie Bayly, 19 Glendale Road, Bournemouth BH6 4JA.

## IMPORTANT NEWS FROM

PETER LACK.

FERNANDO de LUCIA

\* Vinyl pressings from ORIGINAL PHONOTYPE METALS

\* The following are now available to subscribers -

* M 1794	Manon	Io son solo..Ah! dispar vision	£10
* M 1802	Lohengrin	Da voi lontan	
* C 1918	Rigoletto	Un di, se ben rammentomi	£10
* M 1919	Rigoletto	Bella figlia dell' amore	
* M 1879	Aria de chiesa. Pieta, Signore		£10
* C 3148	Tosti	Marechiare (otherwise unpublished)	

\* Limited stocks remain of the following vinyl material -  
\* by Fernando de Lucia

* M 1816 / 20	Duets + de Angelis: Ugonotti / Pescatori	£7.50
* M 1843	Pagliacci - Un tal gioco	£7.50
* M 2234	Boheme -Che gelida (otherwise unpublished)	£7.50
* C 2562	Pagliacci- Serenata	£5
* C 2343	Mefistofele - Forma ideal	£5
* C 2508	Caro mio ben (Giordani)	£5

* M1754	Elisir d'amore - Una furtiva lagrima	£10
* M2234	Favorita - Spirto gentil	

* C2531	Andrea Chenier - Colpito qui m'avete	£10
* C2532	Andrea Chenier - E volli pien d'amore	

* C2344	Mefistofele - Clma il tuo cor	£10
* C2452	Iris - Apri la tua finestra (C.R.)	

* C2435	Tosti- Aprile	£10
* C2459	Tosti- Ninon	

* M1770	Traviata - Un di felice (+ A.de Angelis)	£10
* M1771	Traviata - Parigi, o cara (+ A. de Angelis)	

* M2153/4	Amico Fritz - Duetto delle ciliege (+Angelis)	£10
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* C2392	Andrea Chenier - Come un bel di	£10
* C2572	R. Stoltz - Salome	

* M1762	Traviata - Lungo da lei	£10
* M2117	Otello - Nium mi tema	

\* Although Fernando de Lucia recorded elsewhere from Manon and Lohengrin, the above selection includes his only interpretations of these two arias preserved on disc. A single disc likewise couples for the first time the complete Rigoletto quartet in which he is joined by De Angelis, Ferluga and Armentano. The aria de chiesa, often attributed to Stradella or (as indeed on the label) to Rossini, was composed more probably by Niedermeyer, a close associate of the latter; it is, moreover, the piece sung at Caruso's funeral by De Lucia himself.

\* New list of vocal recordings for sale is now ready  
\* Peter Lack, 3 Grosvenor Gardens, London N 10 3TB  
\* telephone 01 - 444 - 9786. (Callers strictly by appointment only)

\*\*\*\*\*

\* The Rakeway Brass Band Yearbook 1987 is available now.

\* It includes details of solo and band competition results, mentioning some 5,000 instrumentalists worldwide. Profiles of the top twenty bands by Derek Broadbent, articles by Roy Newsome, Peter Wilson, Tim Mutum. Special reports on National Youth Bands. Most important for readers of The Talking Machine Review . . . It also has part 1 of Frank Andrews complete discography of band records on cylinders and discs, in alphabetical order of bands.  
\* Price £5.95 including postage from Rakeway Music, Hollington, Cheadle, Staffordshire ST10 4HH.

# SYMPOSIUM RECORDS

- are pressed to "Collectors' Profile", that is, in uniform thickness, which very much reduces problems of warp, especially important at 78 rpm. We must point out that our records are pressed in vinyl so must not be played with old heavy sound boxes and pickups. Our catalogue includes-
- 1000 Eugen d'Albert. 1st movement of Beethoven's Emperor Concerto. His only electric recording. LP £5
- 1001 M Siems, A Garulli, R Caligaris, A Bassi, E Carelli, A Davidov, L Casini, M Ancona. From rare Pathé Records 1903 - 1912 LP £5
- 1003 Furtwängler. His first recording of Beethoven 5th and the rare Brunswick Rosamunde overture. LP £5
- 1004 Klemperer. Live Performance 1938. Benvenuto Cellini overture/L'Apres Midi d'un Faune
- 1010/1011 Charles-Marie Widor. Symphonie Gothique played by the composer on the organ of St.Sulpice, Paris, which he designed. Direct pressings from original masters by EMI Records, available only as a set. 78 rpm £10
- 1012 Vincent d'Indy. Danse Rythmique from Poemes des Montagnes (d'Indy), and Depart Matinal from Tableaux de Voyage (d'Indy). These recordings of 1923 are direct pressings from original masters by EMI Records Ltd. 78rpm £5
- 1013 Jenő Hubay. Violin maker of Cremona (Hubay) and Berceuse (Hubay). Recordings of 1928, are direct pressings from original masters by EMI Records. 78 rpm £5
- 1014 Edvard Grieg: Norwegian Bridal Procession (Grieg) Joseph Joachim; Hungarian Dance No.1. (Brahms-Joachim) These recordings of 1903 are direct pressing from original masters by EMI Records. They are different pieces from those on D803. 78 rpm

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Hertfordshire EN4 8LZ

\*\*\*\*\*

## RECORDS FOR SALE

Miscellaneous 78 rpm records, including Gigli, Boston From Orchestra, Marek Weber, Paul Whiteman, The Goons, Guys & Dolls Bing Crosby, Ink Spots, Mantovani, Grace Moore, Danny Kaye, Winnifred Atwell, Tony Short, Fred Astaire & Ginger Rogers, Carroll Gibbons, Jimmie Young, Mantovani, Dean Marting & so on Mrs M. Martin, The Long Wood, Riffhams Chase, Little Baddow, Essex CM3 4AU

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## WANTED WANTED

I am looking for examples of many kinds of cylinders, such as Ebonoid in round and square boxes, Sterling, Edison Bell, Clarion, Lamberts black, pink, white, Busy Bee, and any other foreign and unusual American cylinders in good condition. Bill Eigenfeld, 388 Avenue X, Brooklyn, NY 11223, U S A

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## RECORD AUCTIONS BY MAIL

Record Auctions, 78rpms only. 1900-1940's popular, jazz, classical, hillbilly. 50,000 must go. David Reiss, 3920 Eve Drive, Seaford, NY 11783, U S A.

\*\*\*\*\*

## RECORD AUCTIONS BY MAIL

Cylinders, 78's, some Lp's, selected from distinguished collections; everything from classical vocal to jazz. Reserve your copy of our next catalogue. Old Time Music, P.O.Box 130, Barrington, NJ 08007-0130, U S A

\*\*\*\*\*

## WANTED WANTED

A horn for Edison Opera Phonograph, or a metal base-part of one.

Alan Granleese, 144. Barnetts Road, Belfast BT5 7BD,  
Northern Ireland.

# STELLA - JOHNSON

Music Box Company  
2423-D Old Middlefield Way, Mountain View,  
CA 94043, U S A.

\* We sell reprints of Stella and Mira music box literature.  
\* We also have star wheels, pressure wheels or rollers.  
\* Write for details

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## LILLI LEHMANN & VICTOR MAUREL

\* We have borrowed original metal factory parts of these three very important historical records to press them in high quality black vinyl, on one side only. Details -  
\* Lilli Lehmann: Liederkreis: Mondnacht (Eichendorff-R Schumann Op.39 no.3) Berlin, 2nd July, 1907. Odeon 50373 (XB3135)  
\* Victor Maurel: Otello: Era la notte (Boito-Verdi). Milan 1904. Fonotopia 39042 (Xph 58-3) (The original pitch-pipe band, removed from most commercial pressings is present on our recording. A=440 hx @ 83.72 rpm reproduces the aria in the key of C, the original score pitch)  
\* Victor Maurel: Falstaff: Quand l'ero paggio (Boito-Verdi). Milan, January 1906. Fonotopia 62016 (Xph 2332) Maurel sings this ditty three times, to the applause and shouts from a studio audience.  
\* The three records are sold as a set @ \$50, postpaid in U S A.  
\* Overseas add-  
\* Air mail Europe \$8.44, Canada \$3.92, Australia/Japan \$11.65  
\* Surface " \$3.11, " \$3.35, " \$3.11  
\* H. & M. Kurtz, 4026 Jackson Avenue, Culver City,  
CA 90232, U S A

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## V J M V J M V J M V J M

\* Vintage Jazz Mart. Established 30 years. Foremost record exchange journal. All types of records. Hundred pages crammed tight - mainly 1920's and 1930's records for disposal and wanted. Worldwide circulation. Send 75 pence for latest issue. VJM, 4 Hillcrest Gardens, London NW2 6HZ

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\* BOOKS, CATALOGS, MANUALS, POSTERS, MAGAZINES, all on antique phonographs and records. We also have phonographs from time to time. Send IRC coupon to Allen Koenigsberg,  
\* 502 E. 17th Street, Brooklyn, NY 11226, U S A. (free lists)

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\* The Peter Dawson Appreciation Society.

\* We would be very pleased to hear from anyone who has first hand knowledge of the artist and his career to supplement our archives. Mementoes of Dawson's times in Britain are also sought. Suitable material will be sent to the National Library of Australia, for addition to the collection of his papers deposited by Mrs. Con Dawson.  
\* R. R. Hughes, Founder P D A S, New Hardwicke, Maesteg Road, Llangynyd, Glamorgan CF34 9SN

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\* THE COMPLETE TITTA RUFFO

\* Rubini Records are now on a club basis. . so all our Lp re-issues will be available only from us.  
\* The first club issue will be Titta Ruffo - The complete recordings, part.1. This will be comprised of 5 Lps in chronological order, commencing with the Pathés .. through to 1912. The set will be in a box, with biographical notes plus a COMPLETE & CORRECT discography, take numbers, dates: the price Worldwide is \$24.50 including postage (US\$36.75). Part 2 will include unpublished titles & film arias. Our re-issues undertaken with the co-operation of Ruff's son.

\* Rubini Record Club, 65b Livingstone Road, Hove,  
Sussex BN3 3WN.

\*\*\*\*\*

\* WANTED articles, long or short, or paragraphs for

\* The Talking Machine Review, 19 Glendale Road,  
Bournemouth BH6 4JA.

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\* RUBINI RECORD CLUB has an interesting programme of other

\* re-issues planned. Write for details. 65b Livingstone

\* Road, Hove, Sussex BN3 3WN

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# BOOK REVIEW

Vol.1. The Pre - History

- of the set 'Hot Dance Bands in Germany' Photo Albums.

This book arrived just at 'the last minute'. It is another part of the compilation of which we have already reviewed Part 2. In 125 pages Rainer Lotz gives us pictures of artists who introduced ragtime and 'hot' dance music to Germany, or who pre-date that in the 19th century, but whose work was in a natural line of progression to that type of music. The pictures begin with the reproduction of a notice from the German 'Illustrirtes Magazin' of 1846 of 'The Ethiopian Serenaders', then an illustration of 'Uncle Tom's Cabin' which was performed by Jarrett and Palmer's American Negro Company in 1879. We see some of the soloists of the Fisk Jubilee Singers which toured Germany in 1877-78.

As well as 'Minstrel Troupes', famous instrumentalists went to Germany at the turn of the century - such as the banjo duo Clarke and Earle, who were recorded in London at this time for Berliner records. Bruno Seidler-Winkler, who became musical director for Deutsche Grammophon records in 1904, began to record 'cake walks', as did the Büchner Orchester which appeared under many pseudonyms on many 'labels'.

Individuals and duets featured the 'modern' American songs and dances, such as Arabelle Fields, Scott & Whaley (who settled in England), Franco Piper, Louis Douglas, Will Bishop Madge Lessing... until we come to Giorgi Vintilescu who by 1911 led the band at the Palais de Danse, Berlin's leading ballroom, which recorded for all the major companies and became the most important exponent of orchestral ragtime.

This is an important picture book reproducing some extremely rare photographs which the author must have taken a long time to track down and assemble. Each picture is faced with a summary giving what biographical notes are available, the context of the artists, nature of performance, etc.

This is an extremely useful reference book of this genre of entertainment. A pioneering work. Text is in English and German.

Unfortunately we have no price. Its companion volume was 42 DM. It is published by Der Jazzfreund, Von Staufenbergstrasse 24, 5750 Menden 1, Germany.

\*\*\*\*\*  
COUNT JOHN McCORMACK A P P E A L  
Johnston Cassettes of 28A Wisbech Road, March, Cambs PE15 8EB  
appeals for cassette dubbings of the following recordings made by the great tenor, to ensure an absolutely complete reissue of his recordings.

Edison Cylinders : 13124 Snowy breasted Pearl, 13142 Meeting of the waters, 13145 Irish emigrant, 13146 Avourneen, 13152 Killarney, 13154 Love thee dearest, 13191 Believe me  
Edison Bell cylinders: 6443 Green isle of Erin, 6451 Wearing of the green

Sterling cylinder: 614 A Nation once again  
G & T 7": 3-2513 Love thee dearest, 3-2519 Believe me  
3-2522 Minstrel Boy, G & T 10" 3-2171 Molly Bawn, 3-2139 Kathleen Mavourneen, 3-2171 Foggy Dew  
Zonophone: as by 'Mr John O'Reilly' X-42210 Has sorrow  
X-42208 Believe me, X-42258 Avourneen  
Odeon 7½": 2895 Dear little shamrock, 2896 Come back to Erin  
Victor unpublished: God's hand B16763-2; Le Crucifix 1916  
B 18391-1; The last rose of summer 1931; Der Jungling 1923.  
H M V unpublished: Der Soldat (The soldier's execution)  
Bb 5099-1 1937 broadcast; The triumph of time and truth: Dryads and Sylphs. All these recordings are definitely in existence. In exchange we are willing to supply any other McCormack title. We have 44 unpublished items including 'Und willst du deinen Liebsten Sterben sehen', 'What a wonderful world it would be', 'The sweetest flower that blows', OAE 8823 'Blind Ploughman', 'On wings of song', 'Alma mia'. Please let us know even if you have only one item we seek. All transactions will be treated in confidence. We now have 723 of his recordings available on 25 cassettes.  
Price £79.95 (or \$130 U.S.) fully inclusive

Johnstone Cassettes, 28A Wisbech Road, March, Cambs PE15 8EB

## APPEAL

## APPEAL

\* The Edison National Historic Site still seeks some copies of Edison Diamond Discs to make up a complete collection, as listed below . . .

80,000 series		82,000 series			83,000 series		50,000 series	
80000	66	82000	82109	82522	83000		50000	50166
1	70	2	110	523	1		3	194
2	78	3	132	524	4		4	204
3	79	4	162	529	5		6	206
4	86	5	165	530	6		7	207
6	92	6	166	533	7		8	208
7	101	7	173	542	9		9	209
8	106	8	181	546	10		10	222
9	109	9	195	547	11		11	223
11	124	10	201	548	12		12	262
13	158	11	202	552	14		13	277
14	180	12	214	562	16		14	278
15	197	13	257	565	19		15	279
16	199	14	273	566	20		16	280
17	200	15	274	571	21		19	319
18	202	16	275		22		20	366
19	205	17	277		26		21	421
20	206	18	279		27		22	429
22	208	19	282		29		23	430
24	212	20	283		31		25	431
25	217	21	290		37		26	432
26	223	22	309		40		27	548
27	243	23	311		47		29	551
28	250	24	317		48		30	552
29	257	25	318		50		32	559
30	259	26	320		55		33	666
32	261	27	331		56		34	889
33	262	28	332		58		35	943
34	263	29	333		60		36	950
36	264	30			61		38	981
37	265	34	343		75		40	51000
38	267	35	350		83		41	046
39	268	38	500				42	185
40	269	42	501				44	226
42	270	44	502				46	229
43	271	49	503				47	265
44	272	57	504				48	360
45	278	66	505				49	370
46	424	68	507				50	518
52	473	69	508				57	608
53	536	71	509				68	652
54	740	89	511				76	and on
56	741	91	513				79	
57	743	93	514				103	
58	768	94	515				105	
59	881	97	518				119	
60	882	108	521				142	

* 84000 series	57000 series	58000 series	59000 series	59300 series	59500 series	65300 series
* 84000	57000	58000	59000	59308	59519	653000
* 12	1	15	and			1
* 16	6	17	on			3
* 23	27	and				5
* 35	and	on				6
* and	on					8
* on						9
* - - - - -						10
* All assistance will gratefully						11
* appreciated. Write to -						12
* The Director,						13
* Edison National Historic Site,						14
* Main Street / Lakeside Avenue,						15
* West Orange,						16
* N. J. 07052,						18
* U. S. A.						20
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* on						on

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19 Glendale Road  
Bournemouth BH6 4JA  
England

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#### WANTED

Cassette tape service. Vintage Hawaiian music recordings as issued in the U S A and Hawaii, especially recordings by Kalama's Quartette. Early 1920's - 1930's. Books & discographical details urgently required.

Peter Mahoney, 81 Brucehill Road, Dumbarton G82 4ER, Scotland.

\*\*\*\*\*

#### WANTED

Can someone kindly supply me with a recording of 'An old bazaar in Cairo' - the tune which Wilson, Kepple and Betty used to dance to? Derek Tracey, 45 Valeside Gardens, Colwick, Nottingham NG4 2EL.

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#### RESEARCH - ASSISTANCE SOLICITED

We are undertaking research into the activities of Nicole. We should be grateful to receive any information you can send us of any Nicole Champion Cylinders, Nicole Records. Any other makes which used Nicole masters, such as Empire Record, Sovereign, The Conqueror (not later USA make), The Conqueror-Regent Record, Whytesdale, Universal Record, Burlington Record, Pelican Record, Milophone Record. Every small piece of information about what you can see on the record labels, or pressed into the label surround will be welcomed.

Frank Andrews, 46 Aboyne Road, London NW10 OHA.

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#### DURIUM RESEARCH

I am researching the activities of Durium throughout the world. Information on the numerous companies involved would be greatly appreciated. As would details of Continental masters, Italian T series, American 5000 masters, and some language courses, e.g. Esperanto, Linguaphone, in the E1000 series.

I still have many gaps in the E5000 and SD advertising issues.

Barry Pliskin, 14 Holdenhurst Avenue, Bournemouth BH7 6RD.

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Creegan Records, 510 Washington Street, Steubenville, Ohio 43952, U S A. Records, books, magazines, catalogues, 78's, Lp's, classical vocal, auction lists, & fixed prices, plus articles. Lists/magazines \$10.00 overseas, \$5.00 U.S.

\*\*\*\*\*

#### WANTED

#### WANTED

Autographs of musicians (singers, violinists, composers 1880-1950) Photocards signed and letters, etc. Please send details of what you have to offer.

Roland Kupper, Moersbergstrasse 58, 4057 Basel, Switzerland.

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PHONOGRAPH & GRAMOPHONE spares and accessories, springs, needles, styli, reproducers, diaphragms, gaskets, horn, etc. Over 100 items in catalogue. Send self-addressed stamped envelope (overseas I.R.C. for seamount, or 2xIRC for airmail) for current catalogue.

Phonoparts, 157 Childwall Valley Road, Liverpool L16 1LA

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FOR SALE large stock of old needle tins filled with needles. Send for free list. Also wanted any kind of old gramophones or phonographs. I buy and pay high continental prices. Offers to Guido Severijns, Bunderstraat 6, 6231 EL Meerssen, Holland. I visit Britain 10 times a year and I do pay more than British dealers!

\*\*\*\*\*

GRAMOPHONE NEEDLE TINS WANTED by specialist collector. Any makes/quantity. Collections purchased. R. Lambert, 24 Churchway, Weston Favell, Northampton NN3 3BT

\*\*\*\*\*

I would like to correspond with others, who like me, collect only unusual and rare phono's and recordings.

C. Mavoides, Box 432, Roscoe, NY 12776, U S A

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A M R PUBLISHING COMPANY, P O Box 3007, ARLINGTON, WA 98223, USA. We publish service manuals for juke boxes of all makes, over 300 in fact. We also publish book on / and how to identify juke boxes. Write to us for details. Phone (206) - 659 - 6434

P L E A S E D O N O T F O L D

To-